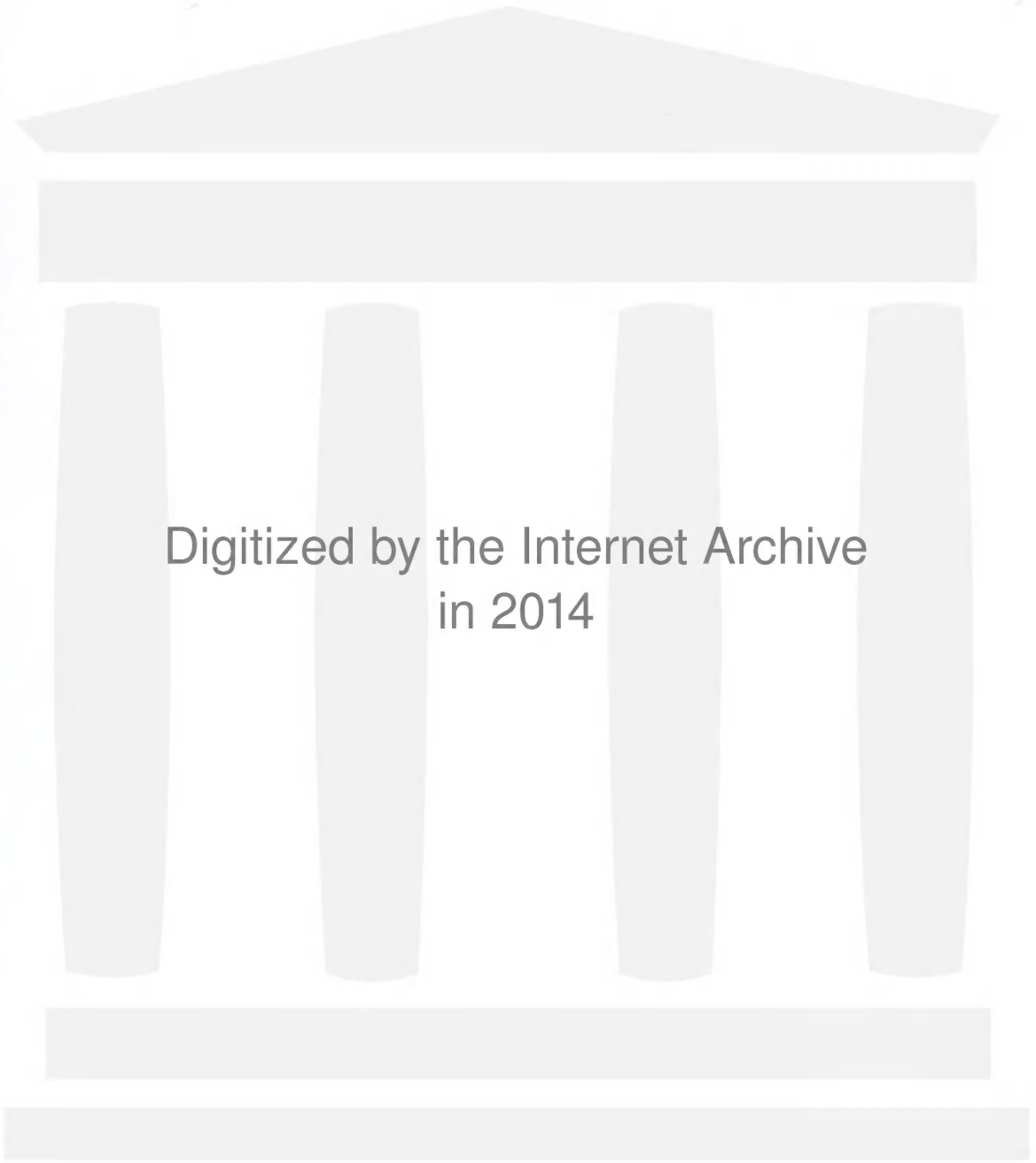
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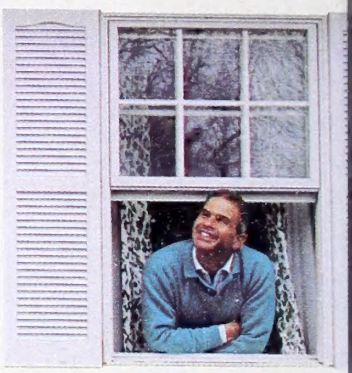
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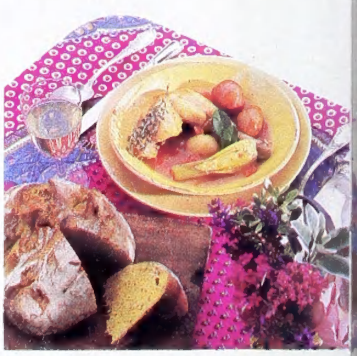
COVER PHOTOGRAPH:
A weekend home comes to life with a designer's bold mix of pattern and style. For more ideas on personality-filled rooms, see pages 37 to 55. Quilt, Quilts of America. Bust of woman, John Rosselli. Photograph, Edgar de Evia.



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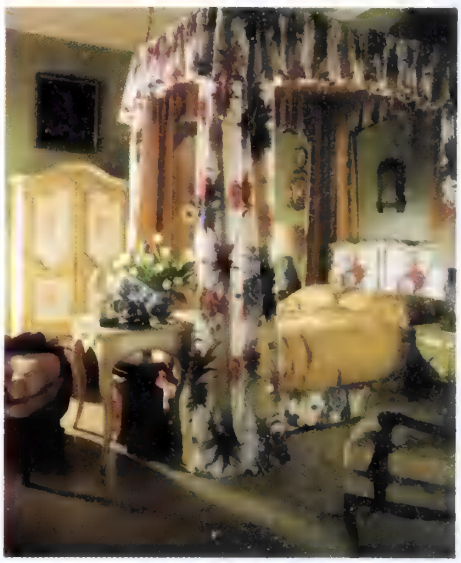
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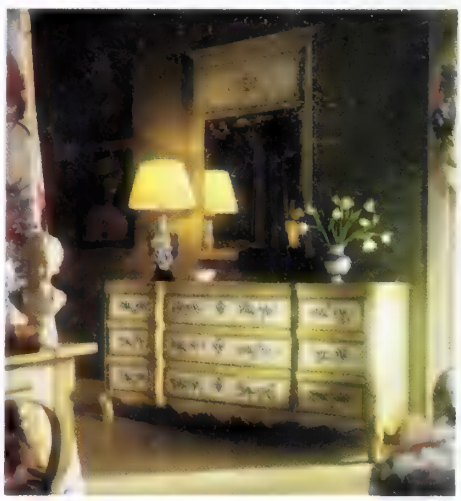
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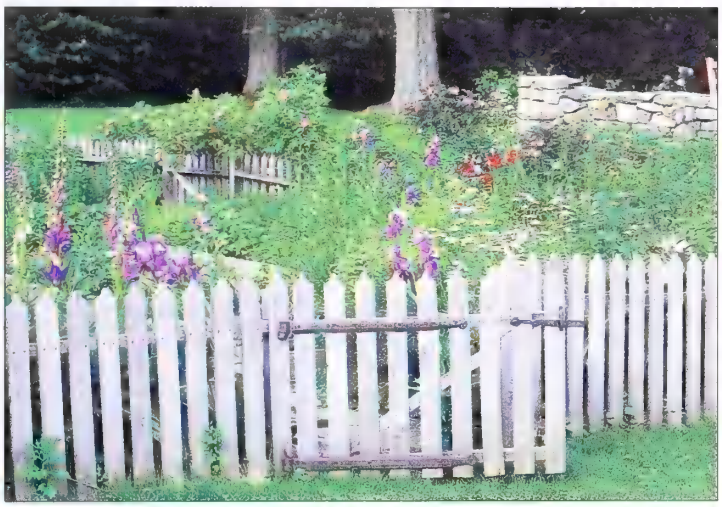


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THINKING ALOUD

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In our cottage garden, friendly picket fences and stone walls aren't there to keep people out, but to invite them in.

WILLIAM SEITZ

Growing up in small towns in the Midwest, I paid little mind to the ordinary virtues of small-town life—the instinctive neighborliness, the security of knowing every face, the deep sense of belonging. I took it all for granted. Instead, filled with young ambition and wide-eyed wonder, my head was turned by the glamour of the big city.

As I look back I have to smile, because now I know that the small-town values instilled in me so long ago are the ones that really count the most. What so many of us long for today is not the bright glare of the city but the soft, warm glow of a small town.

My husband and I have discovered that despite the comfort and warmth we gave our city apartment, it was not enough. We wanted to belong again to a larger family of familiar faces, good neighbors, new and old friends—to be part of a real town. That sense of community isn't always easy to get in a city like New York, where being a good neighbor means turning down the music in your apartment after 9 at night. Here, relationships are mostly kept impersonal—heaven forbid you should look a stranger in the eye and nod good morning.

Yes, I will always find this city extraordinarily exciting and a constant source of design inspiration, but come the weekend, I long to escape.

Every Friday, we join a long line of other city-weary souls and ritually exit. For many years, our weekly exodus was to a home near the ocean, where our overloaded senses were recharged by long walks on the beach and bike rides on winding country roads. By the time we left on Sunday evening, we were ready to face another round of metropolitan mayhem. For our fellow weekenders and us, it was like a minivacation. Each Friday the ocean-side community inhaled and absorbed us, and then, come Sunday, exhaled us with an almost audible sigh of relief, and let us go.

As idyllic as it was, the atmosphere was that of a seasonal resort, and we always had a nagging feeling that something was missing. We felt as if we were only temporary residents of the town and would never be an essential, contributing part. Every once in a while, while battling the traffic on the drive home, we'd think back to the simple pleasures, rituals and traditions of the towns of our childhoods. We wondered whether life could ever be so blissfully easy again.

We weren't sure there were any old-fashioned towns left anymore, until friends introduced us to their town—a tiny village in Connecticut. I'll never forget that bright June day when I first saw our 1780 parsonage nestled among the ancient gnarled trees of this picturesque New England town. All I could say was, "I think I've come home."

But more than just our house, whose Colonial style makes its own simple statement, it is the people here who have made us feel we've found home. Our town (I'm already possessive about it) is a harmony of personalities.

There are the descendants of the town's original settlers, along with recent arrivals who've traded in successful city careers to find a different kind of fulfillment. There are professionals and artists, dairy farmers and tradesmen, teachers and historians. As weekenders we feel no different from anyone else—it's our town, too.

At gatherings, dinner parties and even chance meetings on the street, people take the time to talk and to listen.

Conversation involves much more than the usual city banter of careers and business. It goes beyond superficial niceties and shallow chitchat—there's genuine caring here, and it comes out in many different ways. We get offers to help with the right plantings for the garden, invitations to show us the best secret spots for gathering wild blueberries. We're invited to join a class in ceramics, to sing in the church choir, to visit an admired artist in her studio.

People reach out and draw us into the life of the town with every gesture. In the short time we have been here, we have found ourselves being woven right into the fabric of the community in a pattern that is strikingly similiar to that of our small-town upbringings.

As I sit in the living room of our old parsonage I'm reminded of one of my favorite plays, Thornton Wilder's *Our Town*. Wilder's message was the most profound: Life at its best is no more than belonging. Now I know how right he was.■

JoAnn R. Barwick

JoAnn R. Barwick
Editor



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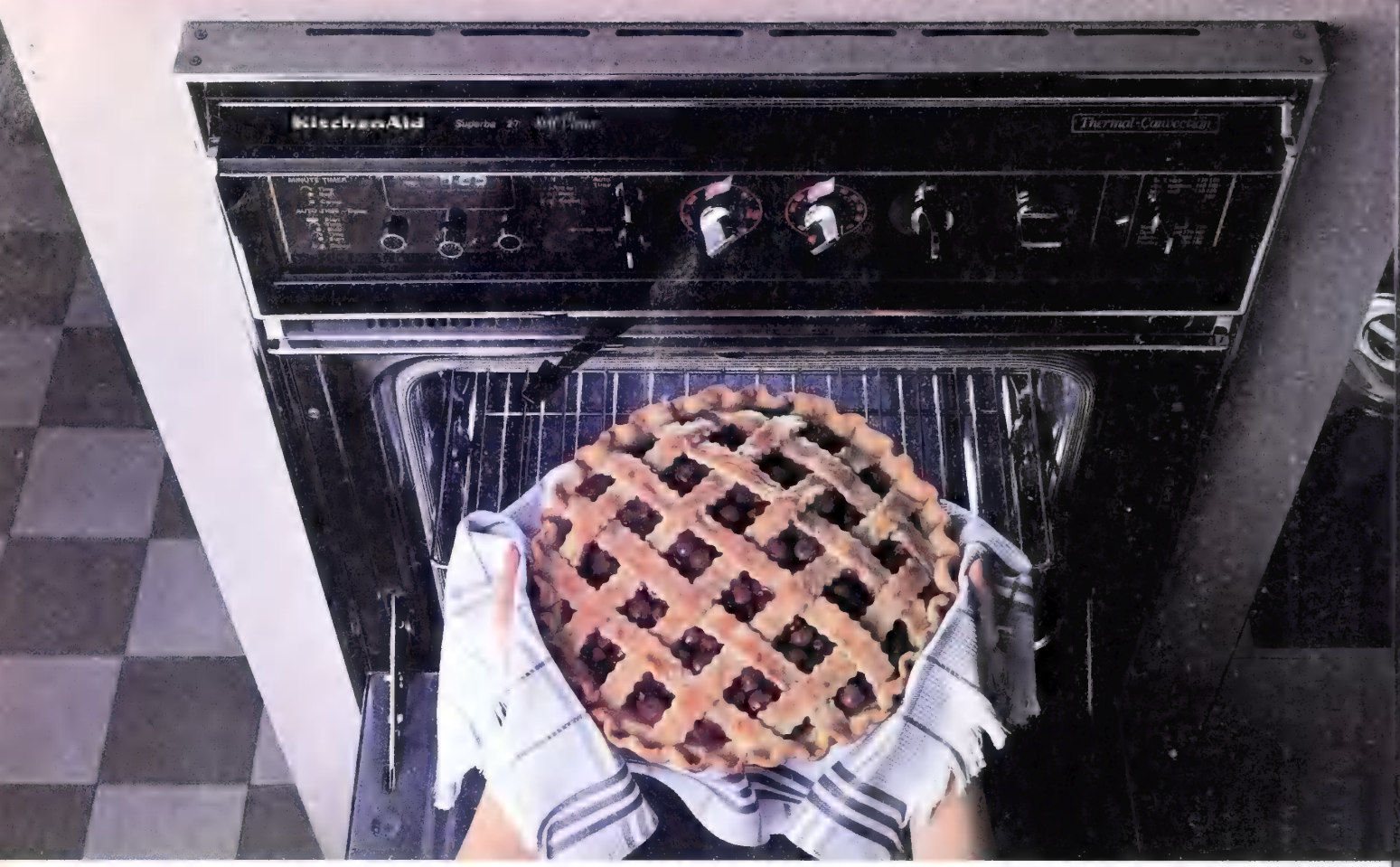


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STYLE BEAT





GEORGE BENNETT

The romance of the garden has never been so alluring. It's inspiring a design trend for two must-have rooms: outside, a well-furnished garden; inside, a conservatory. Blossoming everywhere: a new kind of garden store selling old and new stone urns and metal furniture. We've showcased the best of products and sources to help you cultivate your own garden room, outdoors or in.



MARCUS TULLIS

Antique garden furniture is the new collectible. Antiques buyer Don Black proved it when he turned Macy's New York's Corner Shop into a winter garden. Pieces like the furniture *(above)* and statue *(below)* available through the summer. Call: 212–560–4049.



GEORGE BENNETT



Wallpaper laced with green ivy *(above)* creates an instant indoor garden. From Waverly, $22.99 per roll. For an air of fantasy, we added this Gothic-style garden chair, $325, from Lexington Gardens. Mottled slate tile on the floor, $4.50 per sq. ft., from Ceramic Stiles. Other garden-inspired elements: bluebird house, $42; iron urn, $80; and pottery fruit, $90; all, from Lexington Gardens. The azalea on the floor is handsomely potted in a shell-embossed planter, $120, Wayside Gardens.

Topiary animals—turtle *(below)*, rabbit *(below left)* and pig *(above)*—are an amusing way to bring notes of greenery indoors. By Topiary, Inc., about $25 each.



Betty Baker's Lazy Hill Farm Designs is the source of the most exquisite handcrafted birdhouses around. Designs include a neoclassic feeder *(above)*, $180, and the dovecote featured in HB's April Style Beat. HB readers can order directly from Lazy Hill Farm Designs. For a brochure and details, call: 919–356–2828. ►



MARCUS TULLIS

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STYLE BEAT

BEST PICKS FOR DESIGN'S NEW TREND—THE GARDEN ROOM, OUTDOORS AND IN



MARCUS TULLIS

This fool-the-eye beehive *(above)* is really a birdhouse fashioned from clay, $30. HB readers can order it directly from Mary and Carol McKenzie's crafts studio, Bluegrass Beehives, PO Box 172, Paris, KY 40361. A catalog of other designs is $2; 606–987–3117.



MARCUS TULLIS



CLAUDIA KUNIN



CLAUDIA KUNIN

Terra Cotta is a romantic shop with an original look. Owner Deborah Parsons brings nature inside by mixing accessories with her haunting floral designs. Two memorable examples: the silk ivy wreath with freeze-dried sweetheart roses *(above)*, $95, and the rusticated birdcage trimmed with dried flowers and filled with potpourri *(right)*, $150. HB readers may order directly from: Terra Cotta, 11925 Montana Ave., Los Angeles, CA 90049; 213–826–7878. Send $1 for a brochure of the shop's other unusual designs.



Create your own indoor garden spot *(left)*. Gazebo fabric forms a floral trellis setting. From Cyrus Clark, $20 per yd. Appointments for this secret garden spot: black iron bench, $775, Twigs; pillow in Southampton pattern, $250, Ralph Lauren Home Collection; hat, $132, Barneys New York; picnic basket, $450, The Studio; urn, $275, and column, $250, Shepard-Clark; plant stand, $280, Ballard Designs.

A work space for gardening *(right)* calls for a potting table. This one (painted by HB), from Gardener's Eden, $119. Gear *(from left)*: border spade and fork, $66 per set, Gardener's Eden; Wellington boots, $40, Smith & Hawken; hose, $16, Gardener's Eden. English watering can under table, $40, Gardener's Eden. Pitchfork, $65, Cobweb. Prints on wall, $65 to $95, Wayside Gardens.

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MARCUS TULLIS

WALTER SMALLING

Pete Hawkins and Nelson Hammell *(above left)* have transported all the elements of the properly furnished English garden to Devonshire, their shops in Middleburg, Va., and in Newport, R.I. Grouped around the Victorian iron bench in the Middleburg store *(above right)*: cherub English lead birdbath, $850; antique ram's-head urn, $3,400; pair of terra-cotta swirled finials, c. 1890, $850 per pr.; finial with large ball, c. 1890, $2,000. Best-sellers: ornamental rabbits and hedgehogs, $18 to $55.►

GARDEN GAZETTE

STYLE BEAT

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Walpole Woodworkers' outdoor buildings offer a variety of styles and detail options for designing a garden building like this cupola-topped charmer *(above)*, $3,900. Send $1 for small-buildings catalog: 767 East St., Walpole, MA 02081.



GEORGE BENNETT

Coming across Lexington Gardens *(opposite below)* on Manhattan's Upper East Side is like happening on a gazebo. The tiny shop delights with its inventive mix, including antique botanical prints and new wire furniture. Partners John Humpstone and Susan Colley *(opposite above)* show selective taste in the way they display new terra-cotta pots, $46 to $160, with antiques. 1008 Lexington Ave., NYC 10021; 212–861–4390.



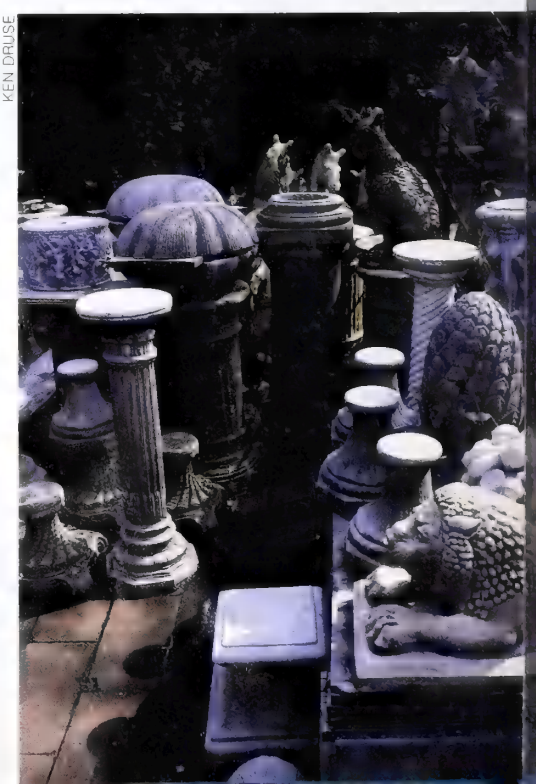
GEORGE BENNETT



MARCUS TULLIS

The silver-galvanized finish lends contemporary luster to an outdoor chair *(above)*. Practical for the terrace—but picture its sculptural shape as a single chair in the living room. $325, from Wolfman-Gold.

KEN DRUSE



For 32 years, George Hobensack and Larry Keller have sold new and antique fencing, fountains and outdoor statues *(right)*. First-prize winners for their ornamental display at 1989's Philadelphia Flower Show, they go to England several times a year to buy. Hobensack & Keller, Inc., Bridge St., New Hope, PA 18938; 215–862–2406.►

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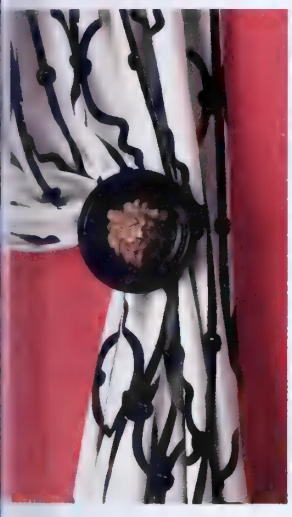

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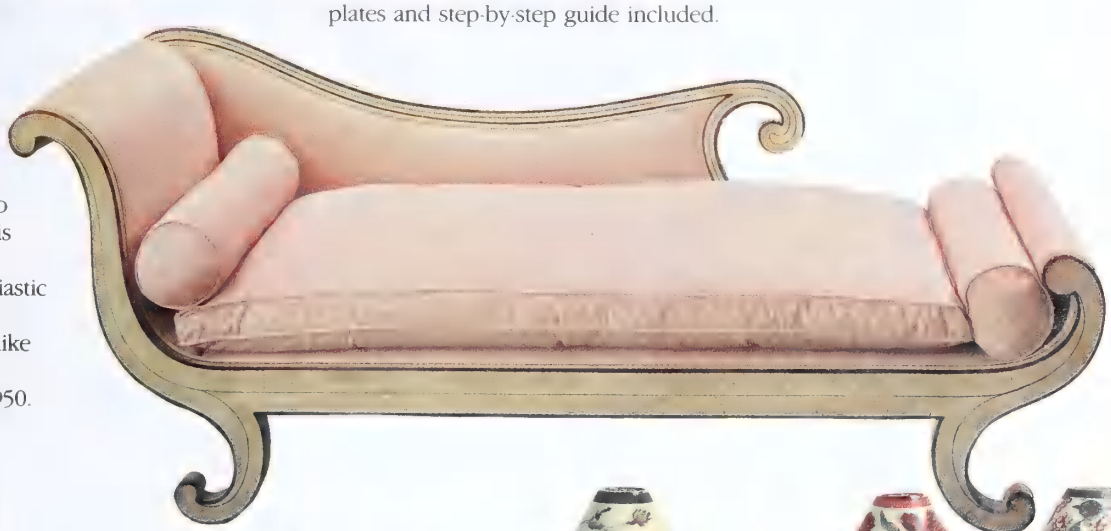




Decorative tiebacks give a luxe look to curtains. Lionhead design, $132 each. Imported by Christopher Hyland, available from: Emma Eckelberry, Franklin Ave., Millbrook, NY 12545; 914–677–3525. Also: George Wallach, 8825 Beverly Blvd., Los Angeles, CA 90048; 213–278–5755.

Add the look of classic plaster cornices to rooms—with stencil kits created by V & Olga Decorating Co. Leaf and Flower Festoon *(top)*, Border Swirl *(above)* and three other designs are $40 per kit. Precut stencil plates and step-by-step guide included.

Special small touches that pack plenty of style



Antique seating is lovely to look at. But sometimes it is too fragile to withstand children, dogs and enthusiastic guests. To the rescue: distinctive reproductions, like Patina's late Regency-style chaise longue *(right)*, $4,950. Stores: 800–635–4365.



Linen tapestry prints are news. Bring this old-world look home by creating your own fringe-rich pillows. We like Monroe *(left)*, $22 per yd., by Covington Fabrics. Stores: 212–689–2200.



For a glow of stately home elegance, turn on these candlestick lamps made in England by Woolpit Interiors. Handcrafted in a pleasing variety of shapes, they sport hand-painted shades. Ranging from about $200 to $500, they're available stateside at: The Whitney Shop, 100 Elm St., New Canaan, CT 06840; 203–966–4566; The Summerhouse, 319 Worth Ave., Palm Beach, FL 33480; 407–659–6036; Charlotte Moss, 131 E. 70 St., NYC 10021; 212–772–3320.►

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STYLE BEAT

Not much cools a room faster in July than seersucker. The jaunty candy-stripped slipcovers *(center right)* are stitched from Catalina, from Fabriyaz's new Resort Collection. Borrowing the look from men's seersucker suits, fabric designer Jay Yang came up with fresh checks and stripes, including Newport *(far right)* and Nantucket *(near right)*. Each about $21 per yd. Fabriyaz, 41 Madison Ave., NYC 10010.



JEFF McNAMARA

State-of-the-art San Francisco design takes center stage at the showroom of Agnes Bourne *(right)*. The work of 30 top talents is shown, priced from $85 for a lamp to $15,000 for a bed. Notable: technicolor surfaces *(below)*, innovative materials. Agnes Bourne, Inc., 550 15 St., San Francisco, CA 94103; 415–626–6883.



JOHN VAUGHAN

The cardboard column and plywood floor *(below)* became splendid marble, thanks to the wizardry of decorative artist Sargam Griffin. Working in northern California since she came from Germany four years ago, she likes tackling big projects. "I enhance what clients have," says Griffin, who says her clients now ask for metallic finishes, too. Call: 415–389–8846.



New Mexico artist Alexandra Eldridge switched from painting canvases to furniture three years ago and fell into a new career. She'll collaborate with contemporary-furniture makers or revive old furniture, like the fish-decorated table *(left)* done for a client. Prices start at $500. Call: 505–989–8848. ■

Editors SALLY CLARK, DARA CAPONIGRO *and* KATIE RIDDER



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Isabella shown smaller than actual size of approximately 21" tall.

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FROM THORNHILL FARM

I decided on a blue-and-white checkerboard for the kitchen floor. Checks are country



By DEE HARDIE

When my friend Catherine heard we were building a new summer house, she said, "Dee, now you can have what you've always missed in your old house." Somehow, I never thought of it that way. I love Thornhill just the way it is. Its warts, its warmth—it's ours.

But there is one area at Thornhill that has given me years of extra duty: the kitchen floor. Large black and white squares do have a certain style, and I'd probably miss them if I covered them over. But keeping them tidy is a daily ritual. Since visitors almost always enter by the kitchen door, this floor is the first thing they see. (First impressions *are* important.) And I am, quite frankly, house proud.

But for our new summer house in Vermont I wanted something more carefree. And I knew *exactly* what I wanted. Only a few months before, I had seen this kitchen floor, in the house of the director of Kenmore, the splendid Virginia home of Mrs. Fielding Lewis, George Washington's younger sister.

Although vinyl, the flooring looked like a sisal rug, and I loved it. It was my very first idea for our new house, the nucleus of my dreams. I didn't know what other rooms would be like, but I felt I already *had* a kitchen. There would be the sisallike floor, white cupboards with glass as in a pantry, wooden countertops, lots of baskets. Beige and white with touches of red. I felt secure.

Once everything else was organized for the kitchen, I called to order the flooring. "Sorry, Mrs. Hardie," I heard, "that pattern was *discontinued* three weeks ago." I couldn't believe it. I was absolutely devastated. The first step planned for our new house turned out to be the last straw.

I looked and I looked and couldn't find another floor that pleased me. But on a trip to New York City, I went to Country Floors, not to find a floor, but a tile to use as a back trim for the wooden countertops. I saw the tile immediately! A blue-and-white checkerboard, the blue the color of summer delphiniums. I was ecstatic! I had a Born Again kitchen. Now, rather than planning a kitchen from the floor up, I was planning it from the tile down.

With the blue-and-white tile in hand, I went to Vermont where Charlie Proutt, our builder, and I searched for a floor to complement this tile. Nothing had the right accent, nothing equaled this simple but perfect tile. So Charlie took his pencil in hand and decided to design the floor himself, putting together a familiar pattern of individual squares of vinyl, a checkerboard of blue and white.

I'm not really so surprised. My husband, Tom, says I've always seemed to have a checkered past. And he's right. There's the black-and-white kitchen floor at Thornhill in Maryland, and I have a treasury of checkered tablecloths and napkins of all colors. Checks are country, and country is where I've been most of my life.

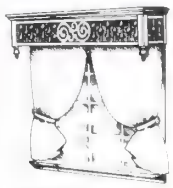
But I think it started in Paris. When we were first married I would make weekly excursions to the Galeries Lafayette, the Bloomingdale's of Paris, to buy kitchen china. Some of it, somehow, has survived these 39 years. Yes, it's blue-and-white check! And those Parisian bowls that once held café au lait will soon be used for homemade soup in a Vermont kitchen, very American, and all true blue and white. Happy Fourth of July!■

ELIZABETH HATHON

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TRAVEL

SCOTLAND'S FAIR GARDENS

FAMOUS FOR MAKING RUGGED TERRAIN BLOOM, THE SCOTS OFFER CANNY LESSONS IN JOYFUL GARDENING

By KATHERINE WHITESIDE

Taking a trip to Scotland and skipping the gardens is like landing there and refusing the whiskey—unthinkable. No one should miss out on two of the country's greatest assets. But while whiskey is world renowned, the gardens don't always show up on a list of must-sees.

On this side of the Atlantic we admire Scotland for its wild and natural beauty, but we tend to think England's cultivated landscapes are best. The English themselves know better, of course. Scots gardeners have been in demand south of the River Tweed since the mid-18th century, when head gardeners on many of England's great estates were Scots. A tour of Scots gardens reveals what the English have long known: These gardens are among the most varied and beautiful in the world. The Scots have a knack for making things grow in rugged terrain, and at a latitude where summers are short.

In fact, the reason may be the challenging terrain and climate. Scots learned early on to plant in sheltered places and to turn the topography to their advantage. One outstanding characteristic of Scots gardens is that they so often work with nature rather than against it.

True gardening in Scotland didn't really take off until the days of Europe's foreign plant exploration around the mid-1600s, mostly because Scotland's best plant material came from everywhere but its home turf. Despite that slow start, the Scots made up for lost time by producing some of the most adventurous and knowledgeable plant collectors ever known. Even those unfamiliar with Scotland's gardening history will recognize the names of some collectors, because so many plants have been named for them—Thomas Drummond (*Dryas drummondii*), George Forrest (*Pieris forrestii*) and Robert Fortune (*Rhododendron fortunei*) are just a few examples. These and other collectors traveled to China, North America and other exotic places in the 19th and early 20th centuries to bring back plants that are a recurring theme in the gardens worth touring today.



At the Royal Botanic Garden Edinburgh, exotic plants in the rock garden pay tribute to Scotland's well-traveled plant collectors.

RUSSELL MORASH

The first four gardens to see are in or near Edinburgh. The next three are in eastern Scotland, in and north of Perth. We chose these for variety, to offer something for everyone. Malleny House has a superb collection of shrub roses. Inveresk will interest beginning gardeners. Dawyck offers exotic plants on a grand scale, and Branklyn has exotic plants on a small scale. Crathes is romantic, and Balmoral still has a Victorian air about it.

Two days in Edinburgh and two days on the road give you only a glimpse of Scotland's gardening history, but this tour is designed to whet your appetite.

Edinburgh Exotic Plants

In any country, a large botanic garden provides a good starting point for a garden tour, but that's especially true of the Royal Botanic Garden Edinburgh. This is where you can learn first-hand about the accomplishments of Scotland's famous plant collectors. Robert Fortune trained here before leaving for China in 1843, where he disguised himself as a Chinese in order to collect plants. In the early 20th century, George Forrest increased the garden's collections by 40,000 specimens. Because the garden is an institution for education and research, each plant is meticulously labeled, and each label tells you everything you might want to know—including country of origin. After reading a few, you realize just how many plants in Scotland come from abroad.

However oriented to providing a research ground, the garden looks like a glorious park designed for pleasure. On a 70-acre site, just two miles north of Princes Street, there are several good views of Edinburgh Castle. Any visit should include the Heath Garden, the rhododendron collection (400 species) and the herbaceous borders, those wide, lush beds of flowering plants so typical of gardens in the British Isles. Don't miss the huge hedge that separates the borders from the rest of the garden. Made of beech trees planted only six feet apart and clipped so they hardly look like trees at all, the hedge is 20 feet high and 200 yards long.

The pièce de résistance of Edinburgh is the rock garden. With alpine and rock plants from all over the world, the garden is thought to be the best in the world. Home to the largest concentration of native species in Great Britain, the rock garden was designed according to notes from George Forrest's diaries, and it simulates the Sino-Himalayan mountainside from which many of the exotic species came.

Shrub Roses in a Walled Garden

The four-acre walled garden at Malleny House has a collection of bonsai plants and pretty borders with good color combinations, like purple sage mixed with clouds of

(Continued on page 32)

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SCOTLAND'S FAIR GARDENS

Continued from page 30

London Pride and tall stems of alliums. But the real draw is the collection of old-fashioned 19th-century shrub roses and the four large yew trees, beautifully trimmed, that serve as a quirky centerpiece for the lawn and the radiating beds. Thought to have been planted in 1610, the yews are a good 300 years older than the present garden, which was started in 1960. In that year, when Commander and Mrs. Gore-Browne Henderson began their garden, three of its walls were standing, as well as some shrub roses, but the Hendersons enlarged the collection during their eight years at Malleny House.

Idea Garden at Inveresk

A trip to the village of Inveresk (seven miles east of Edinburgh) is worthwhile just for the large manor houses and charming cottages, all built from the same ocher-colored stone. But a visit to the garden at Inveresk Lodge might well be the highlight of a garden tour—especially for Americans. Unlike many Scottish gardens dedicated to collections of rare and exotic plants, Inveresk Lodge was planned and planted to offer ideas to owners of small suburban gardens. When the lodge became part of the National Trust for Scotland in 1959, it was in total disrepair. The trust took that opportunity to redesign it with easy-to-find, easy-to-maintain plants. Two gravel paths form a central axis around which beds are laid out, and the beds themselves are filled with familiar favorites—rocket, peonies, delphiniums, foxgloves, rock roses and columbines. Almost every plant in the garden is easy to grow, even in the colder climates of the U.S.

Try to see the Inveresk garden early in the day, when the colors of the garden are at their best. And don't miss the old stone wall, where climbing roses are underplanted with nepeta (catmint).

Dawyck Extensive Collections

Although Dawyck is one of three annexes of the Royal Botanic Garden Edinburgh, it still retains the intensely personal flavor of a garden owned by avid plant collectors—which it was until 1978. Beginning around 1800, the owners of Dawyck supported plant explorations abroad, so many specimens in the arboretum come from these expeditions. Later owners who took over the estate in 1897 were also avid plant collectors, and one member of the family, F.R.S. Balfour, brought back plants and seeds from his journeys in North America. For Americans the garden is an eye-opening combination of the familiar—pink bleeding hearts, Oregon spruce trees and seven species of northwest American conifers in the American collection—and the truly exotic, like waist-high, sky-blue poppies from the Sino-Himalayas.

Rare Plants in a Suburban Garden

Compared with the 1830 manor house at Dawyck and the romantic lodge at Inveresk, the house at Branklyn, just outside Perth, looks distinctly suburban. But if the house (built in 1922) is somewhat ordinary, the garden is not. It's a garden for dedicated plantsmen. John and Dorothy Renton lived and gardened here for 40 years, and Mrs. Renton was one of Scotland's most knowledgeable plantswomen. Although the Rentons didn't travel, their friends did (George Sherriff and Frank Ludlow, for example), and the Rentons benefitted from their plant explorations.

The couple began gardening in 1922 as amateurs, and as Mrs. Renton stated, "We stepped into the pitfalls of many amateur gardeners by making all the orthodox things a garden should have." But the Rentons quickly embraced rare plantings when they became interested in alpine and ericaceous plants; and today there is a splendid collection of dwarf rhododendrons, as well as Primula and Meconopsis.

To describe the garden as Mrs. Renton did—"there was no preconceived rule of design about the garden"—does it an injustice. The two acres are delightful almost any time of year from May to September, but perhaps the most enchanting spot (for Americans, in any case) is the trough garden. These planters look picturesque when overgrown with moss, but they were originally simply large stone blocks chipped out and filled with water for cattle. They make ideal planters for alpines.

A Castle's Colorful Borders

Crathes Castle is every bit as romantic as we expect all of Scotland to be. The earliest part of the castle was built around 1553, and, although it was added to over the centuries, it still looks very much like a late-medieval stronghold.

The garden, equally romantic, is divided into upper and lower halves, each half divided into yet more areas, totaling nine gardens. By far, the most exciting are the Blue Garden, the Rose Garden and the Color, or Pool, Garden with its bright colors of red, yellow and bronze.

While the upper garden (nearest the castle) is divided into sections by enormous, eccentrically pruned yew hedges planted in 1702, the lower garden is divided by shrubs and herbaceous borders—the glory of Crathes. Designed and planted by Lady Burnett, who with her husband began

(Continued on page 34)

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SCOTLAND'S FAIR GARDENS

Continued from page 32

work on the garden in the early 1900s, the borders show Lady Burnett's remarkable gift for color combinations. This is most noticeable in the blue borders, the white borders and the west borders, which are planted in shades of pink and blue. The June borders, a mass of mixed colors, resemble a cottage garden.

Balmoral's Royal Woods

No tour of Scots gardens would be complete without a visit to Balmoral Castle, a favorite retreat of the British royal family ever since Queen Victoria and Prince Albert began going there in 1848. The castle, built of light-gray granite and completed in 1856, is surrounded by gardens laid out by the queen and her consort. Those gardens have been expanded by subsequent monarchs, but they are somewhat formal and grand. The informal, or woodland, areas are a great deal more interesting, especially the Ballochbuie Forest—once part of the old Caledonian Forest—which Queen Victoria bought in 1878. With trees 200 and 300 years old, it is one of the few places on this tour where native plants predominate.

The road back to Edinburgh (west, then south on A93) is perhaps one of Scotland's most scenic routes. Steep mountains, rock-filled streams, and hills covered in nothing but wild heather serve as a reminder of the true, natural state of Scotland. That her people managed to make such wonderful gardens in such a wilderness is certainly a tribute to the unyielding perseverance of the Scots soul. To miss what these collectors and gardeners have created is to miss a great part of Scotland.■

Katherine Whiteside, author of Antique Flowers, *is now working on* Antique Bulbs, *to be published by Villard Books.*

SCOTLAND'S FAIR GARDENS: THE TOUR

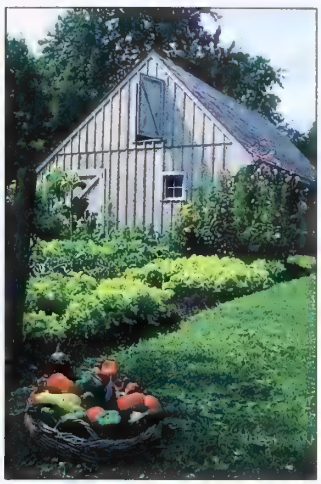
All the gardens described are open to the public; most can be visited every day from April through October. (The Royal Botanic Garden Edinburgh is open year-round.) However, it is always wise to call ahead. If you want to see more, check phone numbers and addresses in *Historic Houses, Castles & Gardens in Great Britain and Ireland* ($11.95). Other helpful books are *Scotland: Hotels and Guest Houses* ($8.95) and *Scotland: Bed & Breakfast* ($6.45). All can be ordered from the British Travel Bookshop, 40 W. 57 St., New York 10019. Include $3 for shipping.

GARDEN GUIDE

NOW'S THE TIME TO FEED THE FLOWERS, HARVEST YOUR VEGETABLES—AND SAVE WATER

By KEN DRUSE

As we start the summer of 89, one issue is on the minds of most American gardeners: water conservation. It behooves us all to find new water-conscious approaches to landscaping. Lavish plantings that require constant irrigation are probably out of the question, and you may have to forget those vast perennial borders you admire in English gardens. Even so, it's still possible to have a garden that's bountiful and beautiful.



A late-July sowing of leaf lettuce, which edges this garden, ensures a second crop in autumn.

If you're thinking of adding plants to an established border, or planning a whole new garden, select plants that can tolerate some dryness: purple coneflower *(Echinacea purpurea),* Adam's needle *(Yucca filamentosa),* lamb's ears *(Stachys byzantina)* and goldenrod *(Solidago spp.),* for example. There are even cacti and succulents, such as opuntias, sedums and sempervivum, that thrive—and bloom—in the North.

If you live in a dry area, I suggest plant foods low in nitrogen content—the first number in the element ratio you see on fertilizer packages. Nitrogen encourages abundant leaf growth, which takes a lot of moisture to sustain. Wherever you live, be sure to mulch the ground around your plants. That's one way to keep moisture in. A two- to four-inch layer of mulch is necessary in dry times.

I continue to experiment with soil additives that store water. Products such as Water Grabber, Broadleaf P-4 and Viterra Planta-Gel are granules that absorb 200 to 400 times their weight in moisture and supply it on demand to plants' roots. These products are nontoxic and easy to use. They are designed to mix with the soil when you plant—in gardens, pots or containers—but use them sparingly. When you water, the granules expand, and much of the medium gets pushed up and out. I recommend mixing the medium, adding water and letting it stand a full day before using it. By then it will have already expanded.

To avoid wasting water in your garden, make sure it is delivered slowly and directly to the soil, so precious little is lost through evaporation. Watering with sprinklers or a hose spray is not effective. Rather, a long soaking is best, as it also encourages the growth of deep roots that are less vulnerable to surface drying from wind and sun.

Soaker hoses do the trick. They're made of materials so porous that running water seeps out slowly, as if through pores. For the environmental-minded, there's a new soaker hose made from recycled tire rubber. Though highly effective, it's harder to install than the manufacturers indicate. Sold under such names as Hydro-Grow and Aquapore, the product comes coiled. As the rubber is stiff, two people are needed to zigzag the hose through a planting bed. ■

THIS MONTH'S GARDEN NEEDS

- Keep up with your vegetable harvest. Picking will encourage a greater yield.
- Leaf-lettuce varieties *(shown above)* end in early July. Sow more seeds at the end of the month—for autumn harvest.
- Roses and flowering shrubs respond well to foliar feedings—spraying fertilizer directly on plant leaves for an instant boost. Be sure to use a product such as RA-PID-GRO or Miracle-Gro that won't leave a white mineral residue.
- Remove suckers and water sprouts (vertical stalks that emerge from the base of ornamental shrubs such as lilacs).
- To encourage your clematis to multiply, bend a vine to the ground, cover with soil and a large flat rock. Next spring, separate the new plant from its parent.
- Semi-dormant iris plants can be divided. Cut or break rhizomes, and trim back foliage into a shortened fan. Discard old sections; replant those with new growth.

KEN DRUSE

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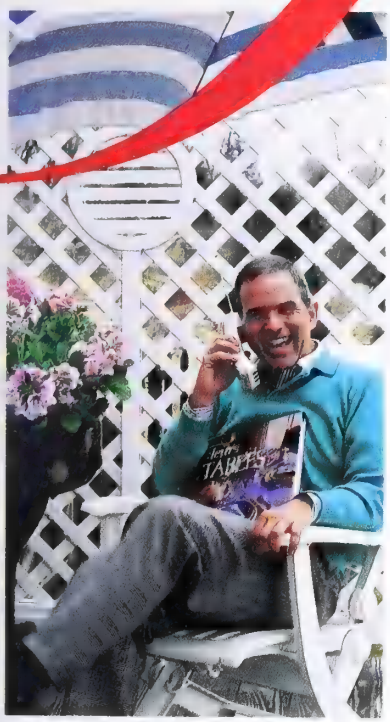
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HOUSE BEAUTIFUL
JULY 1989

PERSONAL STYLE FOR THE 90s



KAREN RADKAI

THE GREAT ESCAPE

At his weekend house, designer George Constant shows off his signature mix of splashy pattern, quirky antiques and contemporary seating. "I love animal prints, palm trees and a bit of fun," he says. "Great style means being inventive."

SUMMERTIME COMFORT

Murray Douglas, design chief at Brunschwig & Fils, revamped an 1890 schoolhouse into a year-round retreat—creamy walls, rich details and that famous fabric. "It's not just a summer house anymore," she says.



KAREN RADKAI



EDGAR de EVIA

COUNTRY DREAMS

To designer and antiques dealer Hethea Nye, the perfect weekend means a beach house chock-full of family and friends. Nye chose sea colors, country antiques, sturdy rugs and plenty of welcoming chairs to get everyone in the right mood.►





COUNTRY DREAMS

Brunschwig's design chief chooses her favorites to remodel an 1890 schoolhouse in upstate New York

For 20 years Murray Douglas has been pursuing her own personal country dreams on a six-acre upstate New York property within weekending distance of Manhattan, where she is senior vice-president of the distinguished fabric house Brunschwig & Fils. With her husband, Albert "Doug" Douglas, a Wall Street executive, she began to live out her vision in 1969 by remodeling an abandoned Greek Revival schoolhouse built in 1890. To convince the "bottom-line country bankers" that the project was worthwhile, Douglas painted a watercolor showing redesigned windows and shutters. She won.►





Murray Douglas *(opposite)* is an active gardener. *Near left:* Her dream of "an English entrance hall with slate floors and muddy boots" came true in the new addition. Deacon's bench, a family antique. Rosy wallpaper is a 19th-century design. *Above:* The schoolhouse turned out just like the watercolor *(opposite top)*.

"I feel that this room looks great with lots of one fabric, and I adore red"

The Douglases divided the 1890 schoolhouse into a living room and kitchen on the ground floor and found that the building height permitted a second and even an attic story for bedrooms. The windows had been high off the ground to keep pupils focused. Lowering the original windows permitted Murray Douglas to top them with eyebrow windows that light the upper spaces.

The living room is 12 feet high, and as it is an unheated space used only during the warm months, Douglas reinforced the look of airy sunshine with cream walls and white trim. But she wanted rich detail, too. Although Douglas is surrounded at Brunschwig & Fils every workday by the colors and patterns of thousands of fabrics and wallpapers, she didn't follow the easy route of so many others in her field who deliberately make their homes bland and neutral. "I had a problem," she confesses. "I can always tell my friends exactly what to do, but I find it hard to pick patterns for myself." For help, she calls upon decorator Nan Heminway, of nearby Litchfield, Conn., who narrows the field into manageable choices and who shares Douglas's philosophy about country decorating. "We want timelessness, not fads, objects that are used for living, not for show," Heminway explains.►



Right and below: **Living room fabrics, as all others in the house, are from Brunschwig & Fils. Victorian furniture was inherited from Murray Douglas's father and, with the dark pictures and painted chairs, creates the richness she loves. Douglas collects needlework, seen here in bellpull and picture over love seat.**





"What I always wanted most of all was a dining room with Scandinavian classical simplicity"



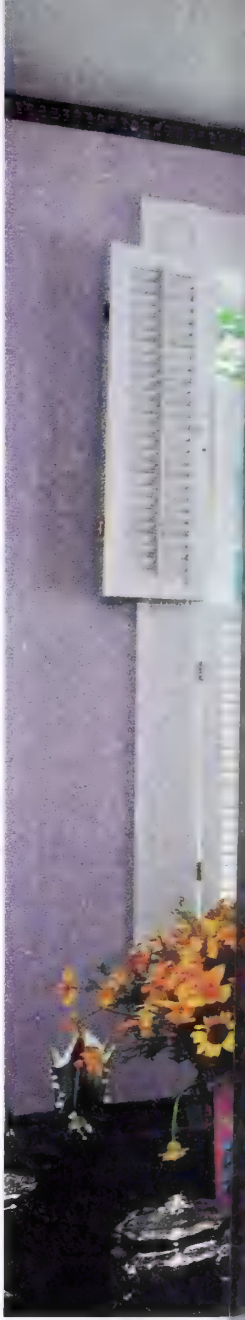
Much of the house looks very American, but Murray Douglas drew upon northern Europe in designing her new dining room with its symmetrical plan and spare use of painted neoclassical furniture. Printed chair covers are based on 18th-century appliqué work by the rediscovered Mrs. Delany.►











The new master bedroom *(right)*, with its fireplace (not shown) and garden doors, contains an "always wanted" canopy bed. It is draped in toile. *Top:* The former master bedroom in the schoolhouse is ventilated by one of the eyebrow windows. *Above left:* The porch is heated and glassed in during the cold months as a greenhouse/sitting room. In summer it is screened. Gravel terrace beyond is a fair-weather dining spot. *Above right:* Murray's spongeware and Doug's homemade bread.

"We use our garden a lot—for parties and daily living. My cutting beds are a distance away, so I don't have to disturb the landscaping near the house"

After the first happy decade in the schoolhouse, Doug and Murray Douglas, like so many others who treasure their summer weekends, began to want more. They wanted to spend time year-round, but couldn't because the building stood without a basement on a rock outcropping and could not be heated efficiently. They also wanted to stop parking their car at the bottom of the hill and trudging up to the house. So in 1980 they built a road, part of it passing over a bridge that they also built to span a rushing stream. And they built a barnlike structure that is a garage below and a "honeymoon cottage" above, with year-round heating and a pond view. That suited them for a few winters, but as Murray Douglas learned, "cooking for eight on a hot plate is possible but it takes hours, and we missed having friends stay overnight."

In addition, she was dreaming more domestic dreams: a big all-



season porch, a master bedroom with a fireplace and French doors that lead into a private garden, an English country-house hall with an umbrella stand, hat rack and boot box—all those homey conveniences—and most of all, because the Douglases are enthusiastic hosts, a true dining room. Three years ago the couple commissioned W. Tjark Reiss, architect of the original conversion and the barn house, to create an addition including all those dream rooms plus a basement, which he had to blast out of the rock.

The new rooms echo the Greek Revival detailing of the original schoolhouse: fluted window and door frames with carved corner blocks, paneled wood doors, small-paned double-hung sash. One feature the architect gave them was a trade-off. Murray Douglas had asked for a Palladian window in the dining room (although not seen here, that window is the source of daylight, at left, in the picture on the preceding pages). Reiss told Douglas, "You can have your Palladian window if I can have a barrel-vaulted ceiling over it." The deal was made and everyone feels a winner.

How do they like their new rooms, which triple the size of the house? Douglas cheerfully speaks of her continuing delight. "It's just wonderful in summer to walk out in the morning into your own private garden. It's just wonderful in winter to take a good-night look across the foot of your bed into the glowing embers of a wood fire." As for the most-wished-for dining room, she can simply recall a chilly weekend in the spring when the Douglases and another couple breakfasted at the table pulled into the morning sun at the Palladian window. "Then we moved to chairs by the fire to read the Sunday papers. After that I made lunch for four more guests, and we gathered around the table back in its central position. The uses grow and grow. Like all our other new rooms, it is more than we expected." ■

Writer ELAINE GREENE
Photographer KAREN RADKAI


THE GREAT ESCAPE
THE METROPOLITAN MUSEUM OF ART
CALLAS

PERSONAL STYLE

With a splash of bold style and a sly touch of wit, designer George Constant energizes his weekend house ►











KAREN RADKAI

GRAPHICS—but just a few—are a trademark of designer George Constant *(above right)*. His pet choice: animal prints, such as leopard-spotted curtains for the living room *(top left)*. One wide stripe is cleverly used to three effects: crisp mitered pillows, and the dining room's dramatic tented ceiling and spiraling chandelier sleeve *(opposite)*.

MIXING IT UP enlivens rooms. In the living room *(above left)*, a chunky Chinese-style coffee table (Constant's own design) lives happily with an antique American quilt, new French bistro chairs and a contemporary painting by David Porter. The dining room contrasts an elegant Venetian mirror with a homespun checkerboard rug.

COLOR CODED—here, a mix of green and white unifies rooms where the furnishings run the gamut. This fresh scheme adds a summery feel to the weekend house.

USE PERSONAL COLLECTIONS to create evocative vignettes. The birdcage *(top right)* echoes the pagoda bridge in the late–18th-century wallpaper panel. Assorted blue-and-white porcelains, many from John Rosselli's New York City shop, add another Oriental fillip.

A BIT OF WHIMSY keeps the mood light. In the dining room, big ceramic roosters perch on Chinese brackets, while a chandelier shaped like antlers takes center stage.

"Everyone has a personal style," says George Constant. "You develop it by experimenting"

For as long as he can remember, New Yorker George Constant wanted to be a designer. "When I was five years old, I was sketching interiors—a skirted table or a pile of books with a decorative object on top." Later, just out of New York's Fashion Institute of Technology (where he now teaches), Constant honed his eye by studying wide-ranging designs—the table settings at Tiffany's, the choices of hotels and restaurants, the pictures in design magazines. He learned to appreciate beautiful things from many periods and countries—and developed a striking style, showcased in his weekend house in Southampton, New York.

Three years ago, when Constant and his firm's public relations director Jim Lowe bought the shingled house, it was a sorry sight. Just three years old, the house had been used for rentals and had never really been cared for. "The yard was overgrown," recalls Constant, "and inside was an ugly red-brick fireplace, floors so shiny they looked like a basketball court, and furnishings that could have been prizes on *Wheel of Fortune.*" Lowe was aghast. But Constant was sold on the generous rooms—and knew just how to rescue them.

For character, Constant replaced sliding glass doors with French doors and added a wall to create a separate dining room. Then, he painted the walls, bleached the floors and whitewashed the fireplace. In the clean space, unusual antiques, bold pattern and Constant's custom furniture stand out. (For how it all works, see style points, *left.*)

Although every piece is carefully arranged like sculpture, there is nothing studied about the look. Rather, the rooms have a "casual, party feeling," says Constant, who, along with Lowe, has entertained as many as 50 happy guests. ■

Editor CAROLYN ENGLEFIELD
Writer JANE MARGOLIES
Photographer KARI HAAVISTO

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"The ocean is the real star of this house," says designer Hethea Nye

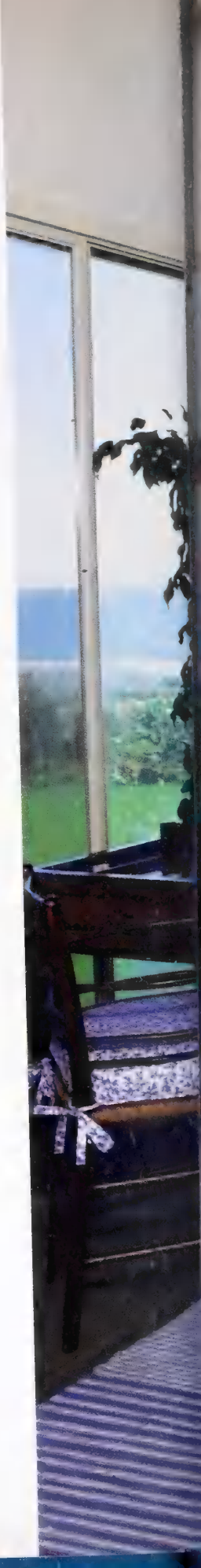
As owner of R. Brooke, Ltd., a New York antiques and decorating business, Hethea Nye tends to have pretty hectic weekdays. Weekends, however, are a different story. That's when Hethea and husband Richard head for their Long Island beach house to unwind.

But Hethea Nye's notion of relaxation is slightly different from the norm. To her, it means filling the spacious 1920s house with friends, children and dogs.

The house reflects Nye's easygoing summertime style. "In the city, I worry about the children and dogs getting into things," she says. "Here I didn't want to think about it. This place is really indestructible, but it's also very calming."

The result is a home tailor-made for summer, with deeply welcoming chairs and sofas, soothing colors and a mix of informal antiques. Nye also adds personal treasures—blue-and-white porcelain, celadon pottery and a much-loved collection of Georgian tortoiseshell tea caddies, all of which she gathered while on buying trips.

For inspiration, Nye drew on the colors of the sea—visible from almost every window. "The real star of this house is the ocean," she says. "In order not to compete with it, I took my colors from the outside—sand, sky-blue, deep green. I wanted a natural transition from inside to out." ►



Designer Hethea Nye *(left)* uses antique wicker pieces and a sturdy rug to keep the airy sun-room of her Long Island house *(opposite)* inviting yet practical. Blue-and-white pattern plays up porcelain showcased in an 1800s pine cupboard. Backgammon fans favor an 1820 French gaming table.

PERSONAL STYLE

SUMMERTIME COMFORT

Sea colors, sink-into sofas and lots of good books make Hethea Nye's breezy beach house





"A bunch of people can sit in this living room and feel relaxed," says Hethea Nye, who hosts a steady stream of guests. The room has two seating areas, one by the fireplace for chilly evenings and one near the window for warm-weather lounging. An Audubon print takes the place of honor above the mantel.►



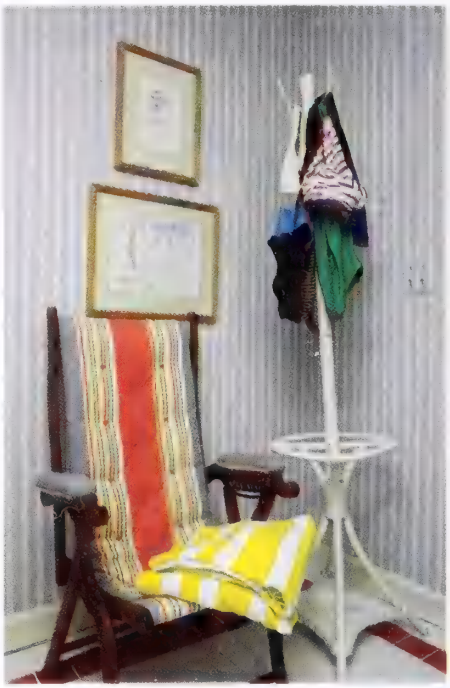
Cool comfort comes from creamy walls
and a nubby Irish sweater of a rug







"I wanted antiques and collectibles here, but nothing flashy that I'd lose sleep over"



Clockwise, this page: In a guest-room corner, Hethea Nye mixes favorite antiques—a Victorian slipper chair and an 18th-century French pine table—for a pretty vignette. Two visiting dogs nap beneath. Built downhill from the house, the pool doesn't detract from the ocean view. On the beach beyond, dune grass has just been planted to preserve the eroding dunes. In one bath, a 19th-century deck chair, crisp with a striped cushion, makes the perfect spot for a postswim rest.

Contemporary English watercolors of bathing scenes add a playful touch. For interest, Nye tops an antique lacquered bamboo side table with a tall new birdcage. "I've used them throughout the house," she says. "I just love the whimsy." Carefully painted to look antique, a new chest brings sea and sky colors to a corner of the living room. Prized pieces from her collection of celadon pottery are showcased on top. Mirror and painted chest from John Rosselli.









At Hethea Nye's beach house, everyone sets his own schedule. Here, a young guest—tuckered out from tennis—takes a nap. A Victorian lounge chair stands nearby. The house, with pool, tennis court and the ocean, offers all the comforts of a country club. "You never have to leave here," says Nye.

Hethea Nye didn't dream of becoming a decorator or antiques dealer, while growing up in New York City, but rather of being a lawyer. A post–law-school trip to Barbados changed all that. "I went into a store where they had wonderful plantation mahogany furniture, and I bought all of it," she recalls. "As I wrote the check, I remember thinking, 'I guess you're opening up an antiques store now.' "

In the seven years since that fateful trip, Nye has branched out—her two shops are filled with fine European antiques, and as a decorator, she is known for her elegant chintz-and-antique English country rooms. But her weekend house, with its casual fabrics, nononsense rugs and country antiques, marks a departure from her more formal trademark. "I had to have antiques here," says Nye, "just not big flashy things like mirrored secretaries. These are all relaxed pieces."■

Writer RHODA JAFFIN MURPHY
Photographer EDGAR de EVIA



Nye indulges a fancy for chintz in the master bedroom, which looks out to the ocean. "I love sitting here," she says. "It's like being on a ship." Well-stocked bookcases are everywhere, because to Nye a book and a great chair are the ultimate comfort. "I wanted to make sure no one was far from a good book here."

GREAT DESIGN AT RETAIL

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KAREN RADKAI

With finely drawn patterns, custom details and all the right colors, sheets are the best decorating value around. Here, five imaginative designers prove our point. ▶





PHOTO: THIS PAGE, DAVID N. HADDAD

Skirts, swags and sashes—inspired by a ball gown

Decorating with sheets is a perfect opportunity to let your imagination take over. "You can experiment all you want, because if you change your mind it's not expensive to correct," says designer Barbara Nye, who swagged, draped and bowed in this Southampton, N.Y., bedroom. She and associate Ralph Barnard used J.P. Stevens sheets to make all the discoveries. "It felt like Walt Disney's *Cinderella*," says Nye, thinking of the magical scene in which Cinderella's little animal friends decorate her ball gown. "And it went just about that fast. Anyone who sews could do this room in a week or two." Here are Nye's tricks.

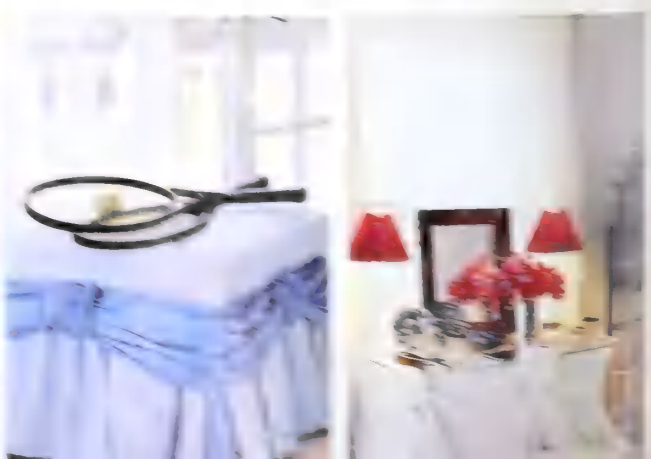
• Smart shortcuts: Drape the swag right in the box-seat slipcover, then baste in place. Place the sun panel in the dressing table then pull into three pouffs. Tie pouff in place with narrow ribbons.

• Shortcuts won't work everywhere, however. Some details take care—like the skirting on the box-seat and club-chair cushions. Use fabric five times the cushion circumference.

• The art of restraint: The room stays calm, even with the many skirts and swags, because of plain walls, simple lace panels at the windows and careful use of the stripe-and-floral pattern.

Preceding pages: Sweet Pea on screen, chair's headboard, queen flat, $34, Laura Ashley for Stevens. Cimper Stripe for bed, ottoman slipcover, queen flat, $32, Eileer West for Stevens. Ottoman, $895, Laura Ashley by Baker. Quilt, $780; rug, $94; The Gazebo. Throw, $130, Palais Royal. Sconces, $750 per pair; birdcage, $880; Lexington Gardens. Table skirt, $104, Caldwell Alexander. *Above:* Dressing-table skirt, table skirt, window panels, $50 per lace panel, Laura Ashley. Slipcover on club chair, Crystal Blue, queen flat, $20, Utica. Palais Garden on love seat, $25 per yard, Laura Ashley. Chair, $1,595; love seat, $2,495; Laura Ashley by Baker. Throw, $130, Palais Royal. Lamp, $1,800, John Rossell. All accessories, B. Brooke, Ltd.





"I wanted to prove you can have beautiful details without expensive trim"

In contrast to Nye's soft and pretty bedroom, Richard Keith Langham's living room *(shown on following pages, with details here)* is crisp and tailored. But he, too, relies on details. "They make a room look finished," explains Langham. Just picture these slipcovers without their banding, welting or borders, and you'll see what he means. Langham, an associate with Irvine & Fleming, Inc., used patterned sheets for covers, and solid-colored sheets for details. All are by Sheridan. In closeup, *clockwise from top left:*

- The sofa slipcover is a good example of what makes Langham's details so elegant: He often uses more than one. The sofa skirt is banded with a two-inch bias "cuff," which has its own tiny welting of deep red.
- Club-chair slipcover, made from a Merton sheet, has back and seat panels cut from a Merton duvet cover.
- Dining chairs "button" down the back.
- Curtains, of plain white sheets banded on top and sides with border from a duvet cover, have tiny ties and welting of Bordeaux sheeting.
- Dining-chair covers tie in front to show off the curve of the chair leg.

Following pages: **Pacific Stripe on sofa, queen flat, $36; Merton on club chair, queen flat, $36; Merton duvet cover for panels, $86; Bordeaux and Periwinkle welting and banding on dining chairs, twin flat, $18; white for curtain, queen flat, $34; all, by Sheridan. Wicker chair, $670, Palecek. Sofa, $825, Conran's. Club chair, $1,950, Grange. Coffee table, $2,100, Hix & Co. Basket, $65, Gordon Foster. Lamp, $575, Putting Antiques. Heart-shaped twig table and French dining chairs, Eggs & Tricity Inc. 18th-century Swedish commode, Newel Art Galleries, Inc. Painting by Ida Kohlmeyer from Gimpel & Weitzenhoffer. Rug, Rosecore Carpet Co., Inc.►**











PHOTOS, THIS AND FOLLOWING PAGES, JEFF McNAMARA



This guest house, designed by Renee Leonard, dresses for summer in cool blue-and-white slipcovers and white rug. "Slipcovers should never imitate upholstery," says designer Richard Langham. "I like them loose—even a bit puckered." Langham chose a muted pattern, except for the sofa, where a graphic stripe makes a bold statement.►





For easy decorating, use sheets with ruffles and lace edging, and patterns designed to mix and match



To cut down on sewing time without sacrificing the elegance of finished details, choose sheets that come with their own shirring, borders or banding. These Givenchy designs for Martex were perfect for the quick makeover that designer Terry Sullivan did at the Tea House at the Planting Fields Arboretum in Oyster Bay, N.Y. The leaf-patterned flat sheet comes with eyelet embroidery and a ruffle along the top. "We needed ruffles rather than tailored details," says Sullivan, "to soften the strict symmetry of the trellised walls." Sullivan cut off the ruffle and used it, as is, to edge the seat covers. For the valances at the windows, she cut about a foot from the flat sheets, made a heading and gathered it onto a rod. For a generous effect Sullivan suggests using a length of sheet at least two times the width of the window.

More decorating tips:

- Take advantage of "sheet ensembles" like these—patterns that sheet manufacturers put together for you. It's like having a decorator tell you which large-scale pattern to use with which small-scale ones.
- Sullivan chose the richly colored, densely patterned sheets for large areas, the light floral sheets for accents. "When the architecture—or background—of a room is strong, you need color and pattern that can hold their own," she says.►

Below: **Clemenceau leaf pattern, queen flat, $39, for love-seat and chair cushions, table skirts, window. Clemenceau floral fitted sheet for pillows, napkins, $32; all, by Givenchy for Martex. Love seat, $595; wicker chairs, $250 each; Grange. Plate, $25; tea set, $166; Tiffany & Co. Birdcage, $780, Lexington Gardens. Jaspé pitchers, $495 to $750; quilt, $950; Thos. K. Woodard. Watercolors, $1,000 per pair, Stubbs Gallery. Cake stand, $850; floral print, $475; Kogan & Co.** ***Right:*** **Floral prints, $475 each, Kogan & Co. Rug, Thos. K. Woodard. Open armchairs, Patina Inc.**

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LILO RAYMOND





Above: **Mirabelle queen flat on bed, $90; Mirabelle comforter, $235; pillowcases, $60 per pair; on rocking-chair cushion, Mirabelle square sham, $65; all, by Wamsutta Pacific Home Products. Miniature chest on bedside table, $405, Charlotte Moss & Co., Ltd. Mohair throw, $350; rug, $68 per sq. ft., Elizabeth Eakins, Inc. Hat boxes, Eggs & Tricity Inc.**

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Change a room in 15 minutes—without needle, thread or even scissors

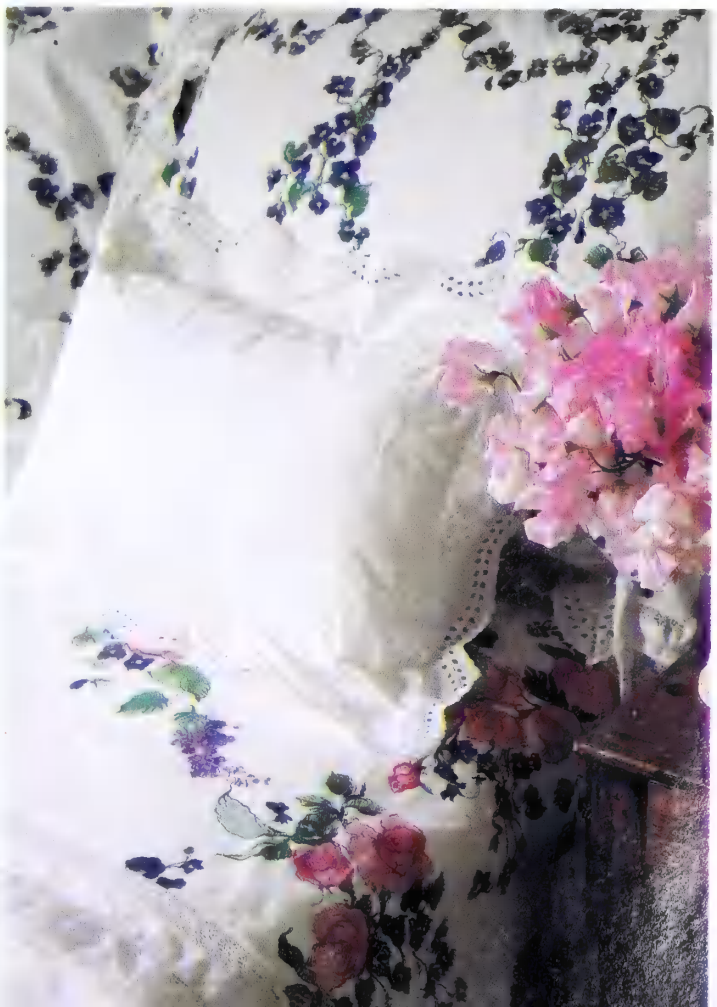
If sewing and shirring, piping and edging aren't your idea of easy decorating, take heart. You can still revamp a room without ever picking up a needle. Renee Leonard, cofounder of Eggs & Tricity Inc., in New York City, redid her country bedroom in about 15 minutes with Wamsutta sheets that are as fresh and delicate as watercolors. "I wanted something lacy and flowered—something that feels like springtime all year," says Leonard, who owns an old stone cottage in Bucks County, Pa. More advice for decorating in a hurry:

- New European-style shams in square shapes cover chair cushions neatly—without lots of fabric left over.
- When covering a larger cushion like the one on the chaise, anchor a flat single sheet with safety pins under the cushion. This keeps the sheet from shifting whenever someone sits down. ►

Editor CAROLYN ENGLEFIELD
Writer ELIZABETH H. HUNTER



JEFF McNAMARA



JEFF McNAMARA

Left: **Mirabelle full flat on chaise, $70, Wamsutta Pacific Home Products. Carved and gilded mirror, $1,100; accessories on table, from $125 to $510, Charlotte Moss & Co., Ltd. Three-piece wash set, $260, The Carversville General Store. Quilt and shams, Eggs & Tricity Inc.** ***Right:*** **Renaissance breakfast pillow, $65, Wamsutta Pacific Home Products.**

A floral pattern—reminiscent of a 1940s chintz—gives a sun-room irresistible romance

A sun-room gains garden freshness from a mix of Springmaid sheets. Designer Anne Eisenhower sets the alfresco mood with cool pastels and a floral pattern by Bill Blass for Springmaid. "Using a floral all over would have been the obvious choice in a sun-room," Eisenhower notes, "but I didn't want to make the room too busy." Here, she picks soft jade and rose sheets to play up the flowered pattern, and a pink-and-white-striped fabric (not a sheet) to add pizzazz without stealing the show. More Eisenhower sheet-wise tips:

- In general, choose sheets in darker hues; they tend to look more substantial. For the major pieces in this room—the daybed and dining chairs—Eisenhower opted for pale jade sheets. "I wanted as dark a color as possible, while still being in the pastels," she says.
- Even inexpert sewers can zip up a room with sheets. The ottoman here is a good example. "It's like a giant handkerchief thrown over the ottoman and pulled together with ties," says Eisenhower.
- Screens are a practical alternative for window treatments. In this room, they offer privacy without detracting from the windows. Either upholster wood panels, as was done here, or staple sheets to panels with a staplegun.
- Don't wash sheets before decorating with them. Usually sheets are preshrunk (all Springmaid sheets are) and, when new, have a finish on them that makes them crisper and more attractive. ■

Editor DARA CAPONIGRO
Writer RHODA JAFFIN MURPHY

Dorset Garden sheets by Bill Blass, twin flat sheet, $16; Soft Jade and English Rose, twin flat sheet, $6; all, Springmaid. Slipper chair, $485; dining chairs, $388 each; daybed, $1,513; all, Lee Industries. Striped fabric, $22 per yd., Covington Fabrics. Ottoman, $725, Henredon. Garden chair, $15,000, Frederick P. Victoria and Son. Floor lamp, $285, George Kovacs. Sundial, $360, Limited Editions. Dining table, $4,500, John Rosselli. Table flatware, $74 per five-piece setting, Barneys New York. Floor mats, $39 each, ABC International Design Rugs. Birdcage, $250, Lexington Gardens. Glasses, $129, set of four, Grange Boutique. Throw, $750, Woolworks.

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MAKE YOUR OWN MASTERPIECE

With these hooked rug kits, Claire Murray supplies everything you need for hands-on art. The floor's your canvas

A WORD OF warning before you try your hand at one of these irresistible rugs: Once you start, you might get . . . well . . . hooked. That's what happened to Claire Murray *(above)*, whose old-style designs are available as mail-order kits. An artist and quiltmaker, Murray started hooking rugs in the late 70s to brighten the rooms of her Colonial inn in Nantucket, Mass. In 1986 she gave up the inn to make rugs and quilts full-time—and now sells 2,000 kits each year.

"People get enormous satisfaction from making something with their own hands," Murray says. Not to mention what the rugs do for a room. These latter-day examples of the rugs hooked by 19th-century pioneer women add gentle color, graphic design and hand-crafted charm.

Best of all, they're a cinch to make. Forget bulky frames and complicated stitches—you can even take your work-in-progress to the pool or beach. Just spread the jute across your lap and tuck the ends under your legs, then, using an easy loopstitch, follow the silk-screened design. Each kit includes jute with a silk-screened pattern, wool yarn, wood-handled hook, binding and instructions: hollyhock runner, $195; bouquet, $125; cottage, $150. To order, write The Nantucket Collection, PO Box 2489, 11 S. Water St., Nantucket, MA 02584; 800–323–9276. ■

Editor DARA CAPONIGRO
Writer JANE MARGOLIES
Photographer WALTER SMALLING

Since pioneer days, traditional subjects for hooked rugs have been close to hearth and home—flowers, houses and pets, as well as geometric patterns. Claire Murray's creations *(right)*, available as kits or already made up, capture the primitive feeling of those early works—updated for today. The runner, featuring old-fashioned flowers, measures 25 by 64 inches; rose-framed cottage is 27 by 36 inches; bouquet, 25 by 34 inches.

FOR MORE DETAILS, AND TO ORDER, SEE PRODUCT INFORMATION





A TALL STORY

How an urbane Boston couple who savor stormy seascapes built an intensely personal 1,100-square-foot weekend house on a windswept New England island

Pennants fly from the master-bedroom deck *(opposite)*, with social spaces on the mid-level. Big windows feature the spectacular ocean view. Storage barn houses the island car. *Below:* A porch, adjoining one guest room, frames landmark Southeast Lighthouse.

Architect Homer Russell's description of the appeal of Block Island, R.I., could easily apply to the house he built there near a towering bluff at the edge of the ocean: "It has a spirit—it's not highbrow. It's remote and self-reliant and simple."

Russell and his wife, Carol Nugent, are well matched in their zest for living, and they were clear about the experiences they wanted from weekends on Block Island—a location they chose for its "windswept landscapes, storm and fogs." After pressured weekdays in town, where he is an urban planner for the city of Boston and she is a fund-raiser for New England museums, they wanted to be close to nature and to the island's rural tradition.

The two-and-a-half-story tower evolved through a dozen previous schemes the architect devised. From the start he was inspired by the island's small local farm buildings with their tacked-on porches. Ultimately, he stacked up such forms to garner views without cutting down the luxuriant bayberry bushes.►



"One of the reasons I stacked up the spaces is that a very small house assembled in the conventional way cannot help but look cute. We didn't want a cute cottage"

Homer Russell designed a small house for several reasons. "Fitting everything in without feeling cramped" was a challenge he relished. Budget was a concern. Russell estimates that the cost per foot between 1982 and 1983 was about $40, a feat accomplished partly by do-it-yourself labor. The couple married on June 5, 1982, and the next day moved into a tent to begin a year of construction with a summer crew of three. Russell says, "It was the quirks of doing it ourselves that really gave the place character. Carol proved to be a demon sheetrocker and color expert."

He decided not to "chicken out again and paint everything white the way architects used to." So they ended up, after much experimentation, with 20 different interior colors, most of them quite soft. In the master bedroom, which is placed at the top for privacy, the color is boldest.

Other budget measures: inexpensive appliances plus exterior doors from a salvage yard, and kitchen lighting fixtures from an old brewery in New Hampshire. The heating system consists of one antique parlor stove that the couple reconditioned. "We like having to work hard to keep warm," Carol Nugent explains. "It's so uncitified." Russell agrees. "It's enriching to add a totally different routine to your life."■

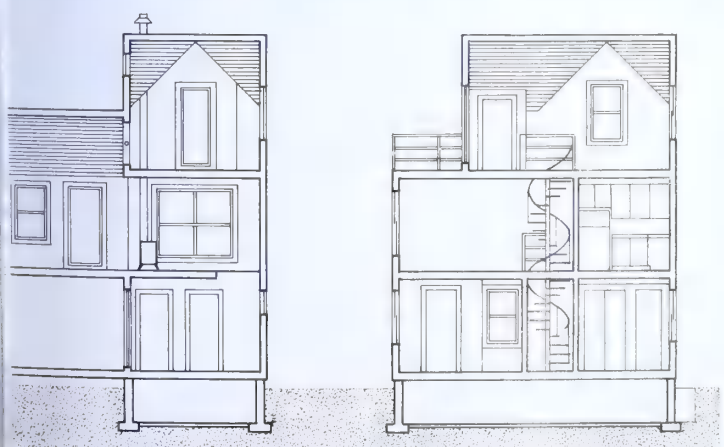
Editor SUSAN ZEVON
Writer ELAINE GREENE
Photographer JUDITH WATTS WILSON

On the second story of this 24-by-26-foot house, an L-shaped living-dining-kitchen space wraps around a corner deck. Living area *(below)* includes the central stove that is the sole heat source. *Right:* Half-wall in foreground conceals cooking clutter from dining area behind. Note master bedroom's window near the ceiling. It reinforces the barn-loft feeling this upper room is meant to have, and visually expands the small rooms *(opposite, below right).* Victorian-style interlocking gables overhead make an agreeably high bedroom. *Opposite, below left:* Vertical cross sections show the compact plan. Fabric on sofa and rugs from Conran's; bed linens by Laura Ashley for Stevens.













Color play: After the cabinets were sanded and primed, an oil-based paint was applied with hot rollers, which produced a slightly textured finish. You could also spray-paint the cabinets yourself, says designer Wanamaker, or bring the doors into an auto-body shop to be spray-painted. Potted herbs, Bittersweet Hill Nurseries. Baskets, Adele Lewis. Antique watering can, rooster weather vane, birdcage, Marston Luce Antiques. Seed boxes, Eve Wilson American Antiques & Interiors. Herb drying rack, E.J. Grant Antiques.

KITCHEN ART

With a stroke of vivid color and a brush of Swedish charm, a dull 50s kitchen got smart—fast

You don't have to buy all new cabinets and appliances to redo a kitchen," says Annapolis, Md., designer Peggy Wanamaker. And she proved it at the most recent National Symphony Orchestra Decorators' Showhouse, in a 1951 house in Potomac, Md. Original metal cabinets, stainless-steel counters and rounded-edge refrigerator stayed in place, but Wanamaker revitalized the room with unexpected color and Swedish details.

Measuring 14 by 40 feet, and with appliances in good order, the kitchen was highly efficient. But "hospital green" walls and cabinets and a bright green linoleum floor made the room depressingly institutional. It was time for a face-lift.

First, Wanamaker whitewashed the walls. Then, she lavished periwinkle on all the cabinets—even the refrigerator. "Everyone told me the color would be overpowering," says the designer, who refused to be swayed—and garnered rave reviews with the results. A new white floor, says Wanamaker, "tones things down a bit."

The hand-lettered ceiling border adds old-world charm. Wanamaker borrowed the idea from Swedish artist Carl Larsson—but adapted it. "Larsson had phrases about his family," Wanamaker notes. "But I chose Swedish words for fruits and vegetables."

For more warmth, the designer chose a few well-worn antiques. For instance, instead of a hard-edged work island, she installed a "scruffy" English refectory table as extra counter space and for family meals. The rag runner and scattered potted herbs make it all homey.■

Editor DARA CAPONIGRO
Writer JANE MARGOLIES
Photographer WALTER SMALLING

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CLOSE-UPS

By PHYLLIS BARTLETT



COUNT ON CLASSIC



KAREN RADKAI

Symmetry and attention to proportion paid off in decorating the fireplace in Murray Douglas's dining room *(page 42)*. Pale colors keep serious prints, bust and plates light in spirit. Added wit: Unmatched cat cutouts.



KAREN RADKAI

Steep, narrow stairs in Murray Douglas's schoolhouse home *(page 40)* take to a painted runner. The green deck paint picks up colors in the living room's fabric and is repainted when worn. A stairway wall shows off an old school master's desk and miniature chair. The effect: carefully planned, yet unpretentious.

FAST EFFECTS



KARI HAAVISTO

Designer George Constant wanted to reuse his own design for a sofa in his country house *(page 46)*. To achieve a dramatic new look, he slipcovered only the seat and back cushions in a bold leaf print (you can save the time and expense of reupholstering this way, too). Be imaginative with fabric for pillows as he has. Stripes offer countless possibilities when cut and sewn together. Try diagonals, checkerboards, patchwork or whatever else you like. Remember, too, small remnants work well for this purpose.



LILO RAYMOND

HOT POTS

Jaspé faïence, a French pottery, is the accessory sharp collectors seek. Here, typical 19th-century colors and finishes. To see more of this room, turn to page 62. For more jaspé faïence, see June 1989, page 70.

To create a border for his bedroom wallpaper, George Constant cut a 1-1/2-inch-wide strip of the same paper across the stripe, then glued it onto the papered wall 1-1/2-inches below the ceiling so that the stripes alternate. Experiment with tape to find the best distance below the ceiling. Note the reproduction glass screen from John Rosselli, Ltd. The original warded off drafts. This one can be a great room divider.■



KARI HAAVISTO

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PICNICS PICK UP STYLE WITH BIG STRIPES, THE SURPRISE OF GOLD, AND SERVICE TO GO

Editor SARAH BELK
Writer JANE MARGOLIES
Photographer MARK THOMAS







Band of gold: Once reserved for black-tie tables, gold now goes casual. Here, it rings straw-weave place mats and coasters drenched in high-fashion colors, from Chateau X *(above)*. Gold-swirled flutes take a shine to the party table. At Barneys New York.

Wonderful picnic gear now abounds. Our choice: Seaweave's romantic bark basket *(above)*, featuring flowered napkins, ceramic plates and a soft handwoven cotton blanket. Aspen, Colo., caterer Sally Jo Mullen of Les Chefs D'Aspen adds the clever serving tip: Bell peppers—cored, seeded and halved at home—make edible cups for chilled soups. Flatware designed by Ward Bennett.

Pastels transform ordinary straw into luxury lap-trays, oversize plates or even the odd serving platter *(above)*. The enameled finish makes trays easy to clean. Then, stack until the next engagement. Trays by Sybaritic. Plate, Cachet. Polka-dot napkin, Necessities.



Tall on good looks, these kicky glasses *(left)* serve up some fun for an afternoon time-out. Fruit toppers add more eye—and taste—appeal. Dotted, frosted and green glasses, Conran's.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Color salute: As American as potato salad, red, white and blue sparks the Fourth of July table. But these classy wares go beyond cliché: napkin ring, Chateau X; salad servers, Contre-Jour; platter, Sointu.■

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THE SPIRIT OF PROVENCE





What better way to entertain than with the full-flavored fare of southern France? An American at home in Paris and Provence presents her favorites. ►

Walter and Patricia Wells (top) *at their 18th-century farmhouse in northern Provence. Patricia's dessert table includes* (above, left to right) *walnut madeleines, apricot-almond tart, lavender-honey ice cream.*

Provençal cooking mixes tomatoes, garlic and basil, bold wines, and the taste of honey and lavender. "If it grows together, it goes together," says Patricia Wells

Provence is where I do most of my cooking," says journalist and author Patricia Wells. "I always feel inspired by the fresh produce right outside the door." Wells is the author of two books called *Food Lover's Guide*—to Paris and to France—the first female and the first American to be named restaurant critic for *L'Express.* As often as possible, she and husband Walter, the news editor at the *International Herald Tribune,* leave the hum of Paris's streets and head south for their Provençal hideaway, where they work, garden and entertain. "We love having guests. Everyone relaxes and the outdoors creates hearty appetites."►

—SARAH BELK *Photographer* JOHN DOMINIS





Above: *Grilled toast topped with ham and pesto (a paste of basil, olive oil, Parmesan and pine nuts) captures the essence of Provence. Serve with a white Rhône wine. "In the French tradition, I always offer a cheese-and-salad course," says Patricia Wells.* Left, *a selection of cheeses in varying strengths and textures.*

Roast duck (right) *may not seem like warm-weather fare, but when paired with a tangy side dish of mushrooms, onions, fennel-scented olives and fresh tomatoes—flavors bold enough to stand up to summer's heat—duck is just as satisfying for the dog days. Serve with a red Châteauneuf-du-Pape, such as Château de Beaucastel.*

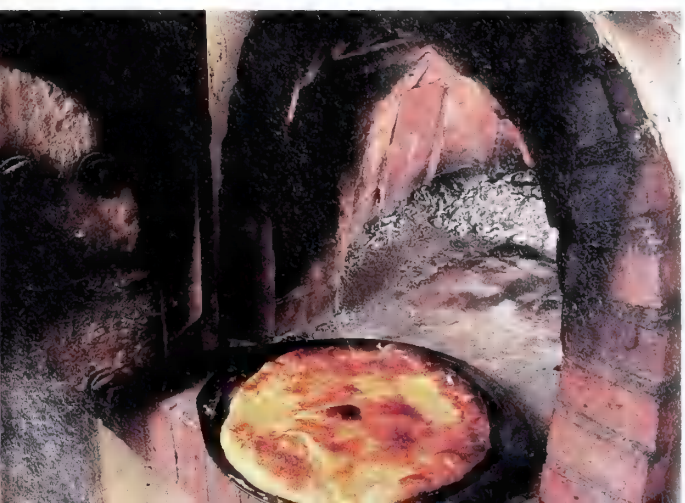




Left: *Swiss-chard tourte (the word* tourte *refers to a savory French pie) is a variation on a classic Niçoise dish. Follow with grilled tuna steaks with fried garlic "chips" and pipérade, a spicy blend of tomatoes, onions and peppers (both hot* and *sweet.) Serve with a wine, such as a Gigondas, from the southern Rhône region.*

"I always say yes when anyone asks to help," says Wells, "because Provençal cooking is as easy as chopping garlic. You don't need to be a chef"





Light little phyllo pizzas (above left) *are followed by pistou,* center, *a Provençal vegetable soup. (*Pistou *refers to the basil-flavored paste added to this soup just before serving.) Serve with a rosé from Provence. Patricia Wells bakes the cream-and-sugar tart* (left) *in her restored bread oven, but a conventional oven is fine.*

Stewed chicken is at the heart of all country cooking. The soothing chicken, fennel and potato stew (right), *bathed in a pastis-flavored broth, is big on flavor but light enough for a summer lunch. Serve with crusty saffron-fennel bread and a bottle of Châteauneuf-du-Pape, such as Domaine du Vieux Télégraphe.*

RECIPES BEGIN ON PAGE 90



WINE & GOOD SPIRITS



By ALEXIS BESPALOFF

SUMMERTIME RED WINES TO CHILL AND SAVOR

Most of us prefer cool, refreshing wines during warm weather and thus opt for whites and rosés. As delightful as these wines can be, many of them lack the flavor, character and texture of reds, and some of them are overwhelmed by spicy barbecued dishes, composed salads (like the lamb salad, *right*) and other robust summer favorites (including the all-American hamburger, *below*).

The solution to this vinous conundrum is easy: Serve red wines, but serve them cool. The fact is, many light red wines taste better when cooled. Beaujolais is the most obvious example, since it has the best of both worlds: the body of a red, plus the refreshing, thirst-quenching qualities of a white.

Put a bottle of red wine in the refrigerator for an hour or so, and its temperature will be lowered by about ten degrees, enough to make it appreciably cooler than that of the room. A faster way to cool—not chill—a red is to put it into a container filled with more water than ice for about 15 minutes. (Chilling a bottle in the freezer actually takes longer than in a bucket of ice water. Plus, there's always the danger that a bottle will freeze and break.)

Although no red benefits from being served too warm (it makes the wine taste soupy and alcoholic), many reds should not be cooled. Cold emphasizes the sensation of bitterness, so red wines with lots of puckerish tannins—Bordeaux, California Cabernet Sauvignons and Italian wines such as Barolo and Brunello—will taste disagreeably astringent if cooled. That's why Beaujolais—made from the Gamay grape—is such a good choice. It is a charming light-bodied wine with lots of berrylike fruit and lively acidity.



A good alternative from California is a light Pinot Noir. Unlike the more fashionable Cabernet Sauvignon, which is a rather tannic and austere red, Pinot Noir is known for its elegance, relatively light body and intriguing aromas, all of which indicate a good choice for summertime cooling. And light Pinot Noirs from France's Burgundy region, such as Santenay and Chassagne-Montrachet, are also served at cellar temperature (about 60° F).

Valpolicella and Bardolino, from districts near Verona, are other good choices for cooling. These are simple wines that invariably taste fresher and more appealing cool than at room temperature. Dolcetto, too, a fruity red made from that grape in northern Italy, is an excellent candidate for cooling. As with Beaujolais, drink it young.

And, of course, there are all those inexpensive reds from California, France and Italy available in magnums. Because they are relatively simple wines, they can benefit from cooling. Remember, too, that just as the taste of bitterness is increased by cold, that of sweetness is diminished. And because some inexpensive reds are lightly sweetened to increase appeal, cooling makes them more palatable to those who enjoy drier wines. ■

Alexis Bespaloff, a New York-based wine writer, recently revised The New Frank Schoonmaker Encyclopedia of Wine.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

COOL IT: A SELECTION OF SUMMER REDS UNDER $15

- Good choices include a 1988 **Beaujolais-Villages** or such 1988 or 1987 **Beaujolais crus** as Fleurie, Chiroubles, Morgon and Brouilly from Duboeuf, Drouhin, Jadot, Beaudet and Mommessin.
- Try the elegant, balanced **California Pinot Noir** from La Crema, Saintsbury, Sanford, Buena Vista or Parducci. Or, from France, a light red Burgundy in a recent vintage, from such villages as Santenay, Chassagne-Montrachet, Monthélie, Volnay or Beaune.
- Look for 1987 **Dolcetto d'Alba,** from northern Italy, from such producers as Pio Cesare, Renato Ratti, Ceretto, Bruno Giacosa or Castello di Neive.
- **Great magnums** are Fetzer Premium Red, Glen Ellen Proprietor's Reserve, Almaden Blossom Hill Cabernet Sauvignon, all from California; and René Junot, Sommelière and Partager, from France.



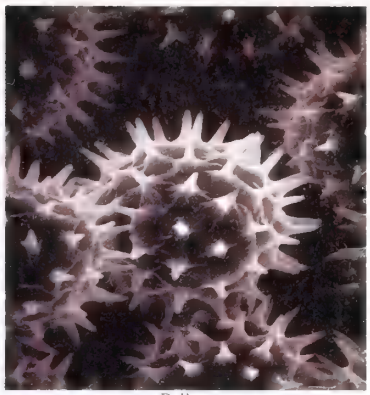
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QUICK COOK

FRESH FISH STEAKS ON THE GRILL AND A CITRUS MOUSSE TO WELCOME SUMMER

Outdoor grilling is one of the best advantages of warm weather, and this marinated swordfish recipe is one of my favorites. It's from Pot au Feu restaurant in Providence, R.I. (as is the mousse recipe). Serve with a new potato and snow pea salad and a spicy Alsatian Gewürztraminer from Hugel. Menu serves 4. —RICHARD SAX

MARINATED SWORDFISH WITH ROASTED PEPPERS

1 red bell pepper
1 yellow bell pepper
Tarragon marinade:
3/4 cup plain, unsweetened low-fat yogurt
3/4 cup mayonnaise
1 shallot, minced
1 tablespoon minced fresh tarragon leaves
1/2 teaspoon freshly ground pepper
Juice of 1 lemon
3 tablespoons milk
Fish:
4 center-cut swordfish or tuna steaks (about 10 ounces total)
Garnish:
Fresh tarragon sprigs
1 lemon, cut in wedges
1 lime, cut in wedges

☐ On a preheated grill or broiler, cook peppers, turning frequently, until all sides are blackened. Transfer peppers to a paper bag and seal. When peppers are cool, peel and seed. Cut each pepper lengthwise into 8 strips. Set aside.

☐ In a baking dish combine all marinade ingredients. Add swordfish and turn to coat. Marinate 15 to 20 minutes, turning once.

☐ Grill or broil swordfish 4 to 6 inches from heat source 4 minutes. Baste, then turn fish and cook on other side 3 minutes, or until light golden on the outside and cooked through. Transfer to a serving plate, top with peppers in a crisscross pattern. Garnish with tarragon sprigs and lemon and lime wedges.



BRIAN CALLANAN

NEW POTATO AND SNOW PEA SALAD

12 very small new potatoes, scrubbed
1 small head red-leaf or Boston lettuce, washed and dried
1-1/2 tablespoons balsamic vinegar
1-1/2 tablespoons olive oil
2 tablespoons chopped fresh chives
Salt, freshly ground pepper, to taste
1 cup fresh snow peas, washed and trimmed

☐ In a steamer set over a large pot of lightly salted boiling water, steam potatoes 15 minutes, or until tender. (Add snow peas to potatoes the last 2 minutes of cooking; or leave them raw.) Rinse potatoes under cold running water, until lukewarm. Drain and set aside.

☐ In a medium bowl drizzle lettuce with half the vinegar, oil and chives; sprinkle with salt and pepper and toss to combine. Distribute evenly among plates. In same bowl gently toss together potatoes, snow peas and remaining vinegar, oil, salt and pepper. Taste for seasoning. Top lettuce with dressed potato mixture.

QUICK CITRUS MOUSSE WITH STRAWBERRIES

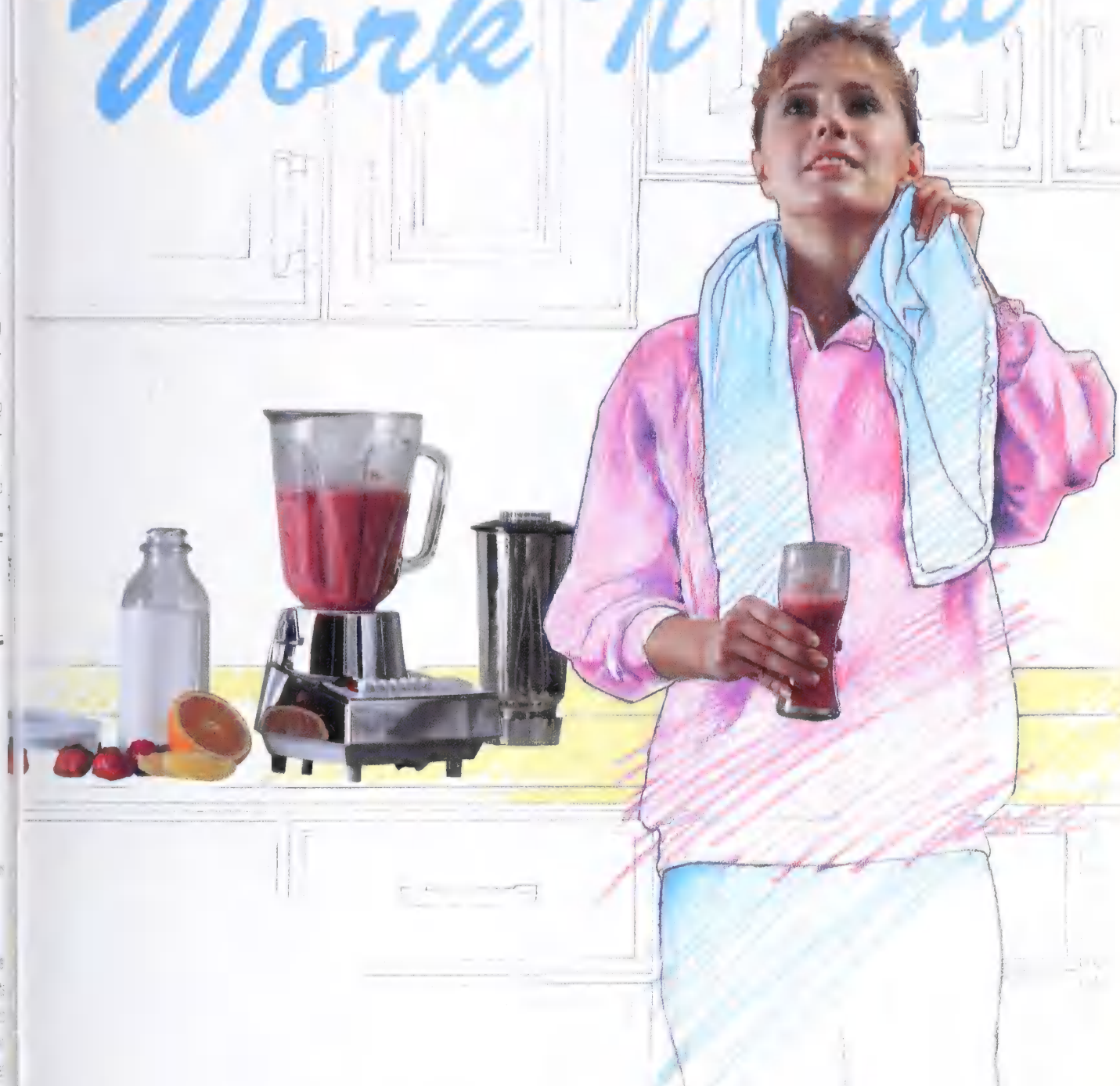
1 cup heavy cream
1/4 cup sugar (preferably superfine)
Zest and juice of 1 lemon
Zest and juice of 1-1/2 limes
1 pint ripe strawberries, hulled (or substitute blackberries, blueberries or raspberries)
Fresh mint leaves, to garnish

☐ In a medium bowl beat together all ingredients except strawberries and mint leaves, until soft peaks form. (Mousse can be made up to 2 hours in advance.)

☐ To serve, place berries in 4 dessert bowls, parfait glasses or brandy snifters. Spoon mousse over berries and garnish with fresh mint leaves.■

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THE SPIRIT OF PROVENCE

Continued from page 84

WALNUT MADELEINES

- **4 eggs**
- **1 cup sugar**
- **Grated zest of 2 lemons**
- **1/4 cup finely chopped walnuts**
- **1-3/4 cups all-purpose flour (do not use unbleached flour)**
- **3/4 cup unsalted butter, melted and cooled, plus 1 tablespoon to butter tins**

☐ In a large bowl beat eggs and sugar until lemon-colored. Add zest, then walnuts. Fold in flour, then 3/4 cup butter. Cover and refrigerate at least 1 hour.

☐ Butter madeleine tins and fill each well three-fourths full with batter. Bake in a preheated 375°F oven 10 to 12 minutes, or until madeleines are golden brown.

☐ Immediately remove madeleines from tins and cool on a rack. (*Note:* Wash tins immediately with a stiff brush and hot water, but no detergent, so tins stay "seasoned.") Madeleines are best eaten as soon as they have cooled. However, they may be stored several days in an airtight container. Makes 36 three-inch madeleines. Serve with honey and lavender ice cream.

APRICOT AND ALMOND TART

Serve with espresso or a dessert wine, such as Muscat-Beaumes-des-Venise.

Pastry:

- **1 cup to 1-1/4 cups all-purpose flour**
- **7 tablespoons unsalted butter, chilled and cut into pieces**
- **1/8 teaspoon salt**
- **2 teaspoons sugar**
- **3 tablespoons ice water**

Filling:

- **1 pound pitted dried apricots**
- **2 tablespoons brandy or apricot brandy**
- **1/4 cup whole unblanched almonds**
- **1 large egg, slightly beaten**
- **5 tablespoons sugar**
- **3/4 cup sour cream**
- **2 tablespoons confectioners' sugar**

☐ Make pastry: In a food processor or blender combine 1 cup flour, butter, salt and sugar. Process about 10 seconds, or until mixture resembles coarse cornmeal. Pour water down feed tube and pulse about 6 to 8 times, or until pastry just begins to hold together but does not form a ball. Turn pastry out onto waxed paper and form mixture into flat disc. If dough is sticky, sprinkle with several tablespoons flour. Wrap in waxed paper and refrigerate at least 1 hour.

☐ On a lightly floured work surface carefully roll out dough to a 12-inch circle and transfer to a 10-1/2-inch tart pan with removable bottom. With your fingertips, carefully press pastry into pan and up the sides, trying not to stretch dough. Trim overhang, leaving a 1-inch edge. Tuck overhang inside pan, pressing gently against side to create a sturdy double-sided shell. (*Note:* Build pastry a bit higher than height of pan sides to allow for dough shrinkage.) Prick bottom of shell with fork, cover lightly and chill in refrigerator at least 20 minutes (or up to 24 hours).

☐ Line pastry shell loosely with foil, pressing well into the edges. Fill with pie weights, or dried rice or beans. (*Note:* This keeps the pastry from buckling on the bottom and keeps the sides from collapsing.)

☐ In a preheated 375°F oven bake tart shell 20 minutes, or until pastry just begins to turn golden brown around edges and become firm. Discard foil, remove weights and continue baking 10 minutes more, or until pastry is an even golden brown. Cool on a rack. Makes 1 partially baked pastry shell.

☐ Make filling: In a medium nonreactive bowl combine apricots and brandy, cover and macerate 2 to 4 hours.

☐ In a food processor or blender process almonds until finely ground. Add egg and sugar and process until well combined, scraping sides of bowl as necessary. Drain apricots, reserve liquid and set aside apricots until ready to use. Add reserved liquid and sour cream to egg mixture, and process until mixture is very smooth, scraping sides of bowl as necessary.

☐ Arrange apricots (cut-side down) in concentric circles in cooled tart shell. Gently pour cream filling over apricots and place in center of preheated 375°F oven. Bake tart 45 minutes, or until filling is set and pastry is golden brown. Cool on a rack and sprinkle with confectioners' sugar before serving. Serves 8.

HONEY AND LAVENDER ICE CREAM

Lavender grows profusely in Provence and is tasty in a variety of dishes, from jams and vinegars to desserts, such as the ice cream here.

Lavender powder:

- **1/4 cup sugar**
- **1 tablespoon water**
- **3 tablespoons dried or fresh lavender flowers, plus 1 teaspoon to garnish (available through mail order from Aphrodisia; 212–989–6440. Make sure to ask for edible, not perfumed, flowers.)**

Ice cream:

- **3 cups milk**
- **3 tablespoons heavy cream**
- **1/2 cup honey**
- **1/2 teaspoon dried lavender flowers**
- **1 4-inch-long vanilla bean, split lengthwise**
- **6 large egg yolks**

☐ Make lavender powder: In a small heavy saucepan over medium heat, combine sugar, water and lavender. Cook, stirring constantly, until sugar begins to dissolve, about 2 to 3 minutes. Transfer mixture to a plate to cool.

☐ Transfer cooled mixture to a spice grinder or, with a mortar and pestle, pulverize to a fine powder. (*Note:* A food processor will not grind mixture finely enough.) Lavender powder can be made 2 weeks in advance and refrigerated or frozen in an airtight container.

☐ Make ice cream: In a large saucepan over medium-high heat, bring milk, cream, honey, lavender and vanilla bean to a boil. Remove from heat, cover and let steep 15 minutes.

☐ Strain through cheesecloth into a bowl; discard lavender and vanilla bean. Return strained mixture to saucepan.

☐ In a large bowl whisk egg yolks to blend. Then whisk egg yolks into mixture in saucepan. Cook uncovered over low heat, stirring constantly, about 5 minutes, or until mixture just begins to thicken. Do not let mixture boil. Remove from heat, transfer to bowl and cool to room temperature.

☐ Transfer cooled mixture to an ice-cream maker and freeze according to manufacturer's directions. Garnish with lavender flowers, if desired. Makes 1 quart.

GRILLED COUNTRY BREAD WITH PESTO AND SMOKED HAM

Pesto:

- **2 cups loosely packed fresh basil leaves**
- **1/2 cup extra-virgin olive oil**
- **2 tablespoons pine nuts**
- **3 large cloves garlic, halved**
- **Sea salt or kosher salt, to taste**
- **1/2 cup freshly grated Parmesan cheese**

Bread and ham:

- **12 slices French baguette (or use peasant bread, halved, or quartered if large, to make hors d'oeuvre-size toasts), grilled or toasted**
- **2 to 3 ounces thinly sliced smoked ham, julienned (or substitute smoked trout, broken into bite-size pieces)**
- **Fresh basil leaves, to garnish**

☐ Make pesto: In a food processor or blender combine basil, oil, pine nuts, garlic and salt, and process until finely chopped.

☐ Transfer mixture to a medium-size bowl; stir in cheese. Makes 1 cup.

☐ Spread about 1 tablespoon of pesto on each slice of grilled bread. Top with ham pieces and garnish with basil. Serve on fresh grape leaves, if desired. Serves 4, 3 pieces each, as an hors d'oeuvre.

PROVENÇAL ROAST DUCK WITH TOMATOES, OLIVES AND MUSHROOMS

This recipe calls for Herbes de Provence, *a mixture of thyme, rosemary, bay leaves, basil, savory.*

- **1 domestic duck (about 4-1/2 pounds), trimmed of excess fat and trussed**
- **Salt, freshly ground pepper, to taste**
- **1-1/2 pounds onions**
- **1 large carrot, peeled and cubed**
- **1 pound domestic mushrooms, wiped with damp paper towel, trimmed and sliced**
- **4 pounds tomatoes, cored, halved and seeded**
- **3 tablespoons *Herbes de Provence* (available by mail order from Dean & DeLuca: 800–221–7714)**
- **2 cloves garlic, minced**
- **1/2 cup green olives (preferably fennel-flavored picholine olives), unpitted**
- **1/2 cup oil-cured black olives (preferably Nyons), unpitted**
- **1 herb bouquet: 10 sprigs fresh parsley, 3 to 4 sprigs fresh thyme, 8 whole peppercorns and 2 imported bay leaves, tied in double layer of cheesecloth**
- **3/4 cup dry white wine**
- **1 cup chicken stock (preferably homemade)**

☐ Season duck generously with salt and pepper. Coarsely chop one onion and place with carrot in bottom of heavy roasting pan. Place bird, breast-side down, on rack inside pan. Roast, uncovered, in a preheated 400°F oven, 30 minutes, basting every 5 to 10 minutes.

☐ Reduce oven temperature to 325°F. Turn duck breast-side up and continue to roast about 45 minutes more, or until juices run clear when thigh is pierced. (*Note:* If breast is brown before bird is cooked through, shield breast by covering loosely with foil.)

☐ Finely chop remaining onions. In a large skillet over medium heat, heat oil until hot but not smoking. Add onions and cook until soft and translucent, then add mushrooms, tomatoes, *Herbes de Provence,* garlic, olives and herb bouquet. Season with salt and pepper; simmer, uncovered, 20 minutes, or until mushrooms are just tender.

☐ Place duck on grooved carving board and set aside. Pour off fat in roasting pan. Add wine and place pan over medium-high heat. Bring to a boil and deglaze pan, scraping any browned bits off bottom. Add chicken stock and boil, uncovered, 5 minutes, to make a sauce. Carve duck and serve with sauce and vegetables. Serves 6.

PHYLLO PIZZAS WITH TOMATOES AND BASIL

- **12 sheets phyllo dough, thawed**
- **1/4 cup extra-virgin olive oil, plus 2 teaspoons to prepare baking sheet**
- **2 large cloves garlic, crushed**
- **2 large ripe tomatoes, finely chopped**
- **1 tablespoon fresh basil leaves, coarsely chopped (or 1 teaspoon dried)**
- **Salt, freshly ground pepper, to taste**

☐ Place 4 sheets of phyllo onto a lightly oiled baking sheet. Brush top layer with olive oil and top with remaining phyllo, brushing with oil after every 4 sheets. Bake 15 minutes in a preheated 375°F oven, or until phyllo is crisp but not browned.

☐ Sprinkle phyllo with crushed garlic, tomatoes and basil, then drizzle with remaining olive oil. Cook pizzas 20 minutes more, or until warmed through and golden brown on edges. Season to taste and cut in half lengthwise. Cut each long rectangle into thirds to make squares, then cut each square diagonally into triangular wedges. Makes 12 pieces, serves 6 as a first course.

PISTOU PROVENÇAL VEGETABLE SOUP

Soup:

- 3/4 cup small white beans (such as cannellini), soaked overnight in cold water, drained, then simmered in water to cover, until tender, about 1 hour
- 2 medium leeks, trimmed and cut into rings
- 2 celery stalks, cubed
- 2 medium onions, coarsely chopped
- 3 medium carrots, peeled and cubed
- 2 to 3 potatoes, peeled and cubed
- 2 to 3 turnips, peeled and cubed
- 1 herb bouquet: 20 sprigs fresh parsley, 3 to 4 sprigs fresh thyme and 1 sprig rosemary, tied with twine
- 2 to 3 unpeeled zucchini (about 1-1/2 pounds), trimmed and cubed
- 6 medium tomatoes, peeled, cored, seeded and chopped
- 1 pound green beans, stemmed and cut into thirds
- 1 cup uncooked elbow macaroni
- Sea salt or kosher salt, to taste

Pistou:

- 6 large garlic cloves
- 1 cup fresh basil leaves, washed and dried
- 1 cup freshly grated Parmesan cheese
- 2 medium tomatoes, peeled, cored, seeded and chopped
- 1/4 cup extra-virgin olive oil
- Sea salt or kosher salt, to taste

☐ Make soup: In a large stock pot over medium heat combine beans, leeks, celery, onion, carrots, potatoes, turnips and herb bouquet. Add enough water to cover vegetables, and bring to a boil. Cover, reduce heat and simmer 30 minutes, or until beans are tender but not mushy. Add zucchini, tomatoes, green beans and macaroni, and simmer, partially covered, about 15 minutes more, until pasta is tender. Season to taste.

☐ Make pistou: In a food processor or blender with machine running, drop garlic and basil down feed tube and process until well chopped. Add cheese and tomatoes and process until well blended. With machine running, slowly add oil down feed tube until sauce is thickened. Season to taste. Serve soup hot or cool, letting each diner add a tablespoon of pistou to the soup. Makes 10 to 12 servings.

FENNEL AND SAFFRON BREAD

- 1-1/4 cups lukewarm water
- 1 tablespoon or 1 package active dry yeast
- 1 tablespoon sugar
- 2 to 2-1/4 cups unbleached flour
- 1 teaspoon sea salt or kosher salt
- 1 tablespoon freshly ground fennel seed (use a spice grinder or mortar and pestle)
- 1/8 teaspoon ground saffron threads
- 1 cup semolina flour or pasta flour
- Cornmeal, to dust

☐ In a large bowl combine water, yeast, sugar and 1 cup unbleached flour. Stir until thoroughly blended and set aside about 5 minutes, or until bubbly.

☐ Add salt, fennel seed and saffron and stir to blend. Add semolina flour slowly, stirring constantly. Add remaining unbleached flour, working dough until dough is too stiff to stir. Knead dough on a lightly floured work surface, adding additional unbleached flour if dough is too sticky. Knead until dough is smooth and satiny, about 10 minutes.

☐ Place dough in a bowl, cover and let rise until double in bulk, about 1 hour.

☐ On a lightly floured work surface punch down dough, shape into a firm ball and place on a baking sheet sprinkled with coarse cornmeal. Cover with a cloth and let rise again, until doubled in bulk, about 1 hour.

☐ Place baking sheet in center of a preheated 375°F oven and bake about 40 minutes, or until crust is golden brown and bread sounds hollow when tapped on bottom. Cool on a rack before slicing. Makes 1 loaf.

(Continued on page 92)

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THE SPIRIT OF PROVENCE

Continued from page 91

CHICKEN AND FENNEL STEW

Begin this dish one day before serving.

- 4 tomatoes, peeled, cored, seeded and chopped
- 2 large onions, quartered
- 4 cloves garlic, minced
- 4 large (or 8 small) fennel bulbs, with fronds attached, coarsely chopped
- 3 tablespoons olive oil
- 1/3 cup Pernod or Ricard
- Generous pinch saffron threads
- 1 tablespoon fresh thyme (or 3 teaspoons dried)
- 4 imported bay leaves
- Sea salt or kosher salt, freshly ground pepper, to taste
- 4 chicken legs (with thighs attached)
- 1 pound boiling potatoes, peeled and quartered
- 2 cups chicken stock (preferably homemade)
- Thyme sprigs, to garnish
- Bay leaves, to garnish

☐ In a large Dutch oven over medium heat combine tomatoes, onions, garlic, fennel, olive oil, Pernod, saffron, herbs and seasonings. Stir to blend. Add chicken legs and thighs, stir to coat. Cover and marinate in refrigerator at least 8 hours, or overnight.

☐ Remove chicken from refrigerator, uncover and let stand at room temperature at least 1 hour, and up to 2 hours. Re-cover, place over medium heat and simmer 30 minutes, stirring occasionally. Add potatoes and stock, simmer 45 minutes more, or until potatoes are tender. Season to taste and serve in shallow bowls. Garnish with thyme sprigs and bay leaves, if desired. Serve with fennel and saffron bread. Serves 4.

SAVORY SWISS CHARD TOURTE

Pastry:

- 1 cup unbleached all-purpose flour
- 1/4 teaspoon salt
- 1/4 cup water
- 1/4 cup extra-virgin olive oil
- Salt, freshly ground pepper, to taste

Filling:

- 1 pound Swiss chard leaves (or spinach)
- Salt, freshly ground pepper, to taste
- 3 large eggs
- 1 cup freshly grated Parmesan cheese
- Toasted pine nuts, to garnish

☐ Make pastry: In a medium bowl combine flour and salt. Stir in water, then oil, mixing until thoroughly blended. Knead 3 to 4 strokes to combine. (*Note:* Dough will be very moist.) Press dough into a 10-1/2-inch tart pan with removable bottom.

☐ Make filling: Wash and dry green leafy portion of chard, discarding center white stem. Or, braise stems and serve as a vegetable side dish.) Tear leaves and chop coarsely in a blender or food processor.

☐ In a large shallow skillet over low heat, cook chard with salt and pepper until wilted and most of the liquid has evaporated.

☐ In a medium bowl combine eggs and cheese until thoroughly blended. Stir in chard and mix well; spoon into prepared tart pan.

☐ Bake in a preheated 400°F oven about 40 minutes, or until crust is golden and filling is set and lightly browned. Garnish with pine nuts, cut into wedges and serve at room temperature. Serves 8.

CREAM AND SUGAR TART

- 1 cup lukewarm water
- 1 tablespoon or package active dry yeast
- 1 teaspoon salt
- 2-1/4 to 2-1/2 cups unbleached flour
- Grated zest of 1 lemon
- 1/2 cup crème fraîche or sour cream
- 1/2 cup sugar

☐ In a large mixing bowl combine water, yeas and 1 cup flour. Stir until thoroughly blende and set aside about 5 minutes, or until bubbly.

☐ Add salt, then add remaining flour slowly stirring constantly, until dough is too stiff t stir. Place dough on a lightly floured work sur face and knead, adding more flour if dough i sticky. Knead about 10 minutes, or until smooth and satiny. Place dough in a bowl, cover and le rise at room temperature until doubled in bulk about 1 hour. Makes 1 pound dough.

☐ On a lightly floured work surface knead zes into dough. Roll out dough to fit a 10-1/2-inch tart pan and carefully transfer dough to pan.

☐ Spread crème fraiche evenly onto breac dough, to the edges. Sprinkle with sugar and bake in a preheated 450°F oven about 25 minutes, or until puffed and golden brown. Remove from oven and let stand at least 3 minutes (so tart is easier to cut). Serves 8.

GRILLED TUNA WITH GARLIC "CHIPS" AND PIPERADE

- Pipérade (recipe follows)
- 1 1-1/2-pound tuna steak, about 1 inch thick, rinsed and dried with paper towels
- 3 tablespoons vegetable oil
- Sea salt or kosher salt, freshly ground pepper, to taste
- 20 large cloves garlic, thinly sliced
- 1 tablespoon premium red-wine vinegar

☐ Prepare pipérade and set aside.

☐ Lightly brush both sides of tuna with 1 table spoon oil, then season generously with pepper Place on foil-lined broiling pan 3 to 4 inches from preheated broiler and broil about 3 to 5 minutes on each side, or until flesh begins to turn opaque but is still pink in the center.

☐ In a large deep-sided skillet over medium high heat, heat remaining 2 tablespoons oil When oil is hot but not smoking, add garlic. Stir to coat with oil and cook 3 to 4 minutes, or until light golden. Add vinegar and deglaze pan scraping any browned bits off bottom.

☐ Sprinkle tuna with salt and transfer to warmed platter. Top with garlic and pan sauce Serve with pipérade. Serves 4.

PIPERADE

- 2 small mildly hot green chilies (optional)
- 6 tablespoons olive oil
- 2 pounds tomatoes, peeled, cored, seeded and chopped
- 2 medium onions, coarsely chopped
- 3 large green bell peppers, cut lengthwise into thin slices
- 3 cloves garlic, minced
- Sea salt or kosher salt, freshly ground pepper, to taste

☐ If using chilies, use rubber gloves to protec your hands. Trim tops from chilies, slice lengthwise in half and remove seeds. Cut chilies into very thin strips. Set aside until ready to use.

☐ In a large skillet over medium-high heat, hea 2 tablespoons oil. When oil is hot but not smoking, add tomatoes and simmer, uncovered, about 10 minutes. Transfer tomatoes to a large bowl.

☐ Return skillet to heat and add 2 tablespoon additional oil; when oil is hot, add onions and cook about 10 minutes, or until tender and light golden. Transfer onions to bowl with tomatoes.

☐ Return skillet to heat and add 2 more tablespoons oil. When oil is hot but not smoking, add peppers and cook about 10 minutes, or until tender. Add tomato mixture and garlic to skillet, reduce heat to low and cook 1 hour, uncovered, over low heat, stirring from time to time Serve sauce warm or cold, as an accompaniment to grilled fish or meat. Serves 4. ■

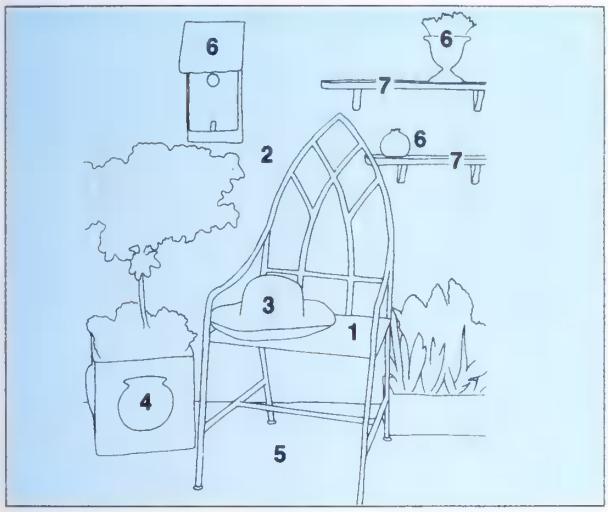
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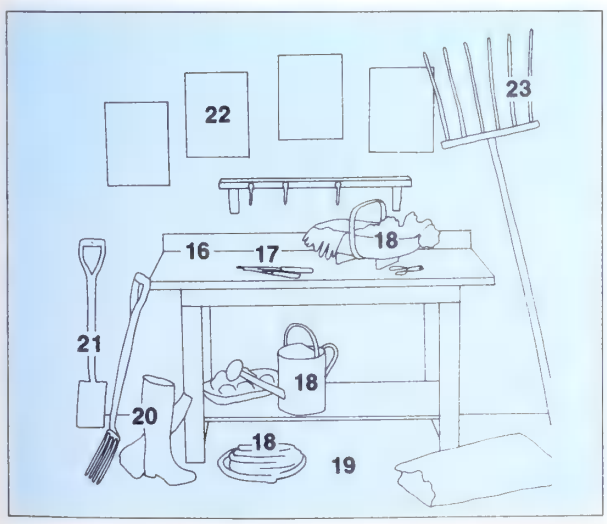
STYLE BEAT: GARDEN ROOMS, OUTDOORS AND IN

Pages 13 to 16



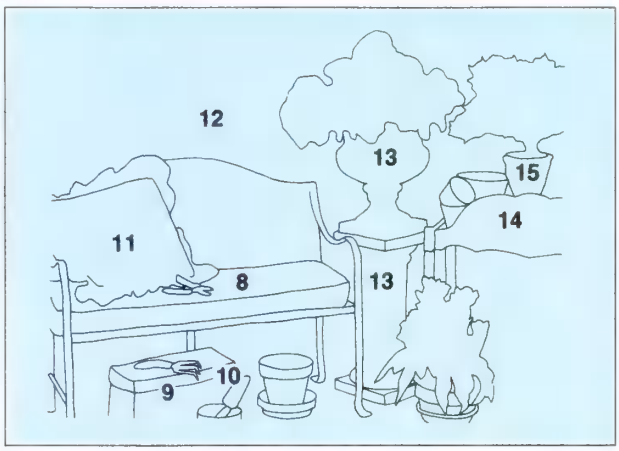
Page 13 (above)

1. *Garden chair, Lexington Gardens* *$325.00*
2. *Wallpaper, Waverly (per roll)* *22.99*
3. *Hat, Gardener's Eden* *21.00*
4. *Planter, Wayside Gardens* *120.00*
5. *Tile, Ceramic Stiles (per sq. ft.)* *4.50*
6. *Birdhouse, urn and pottery fruit, Lexington Gardens* ..... *42.00 to 90.00*
7. *Shelves, The Mill Store* ..... *2.99 and 4.49*



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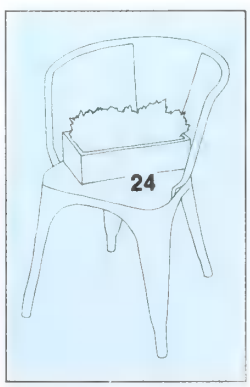


Page 14 (above)

8. *Bench, Twigs* *$775.00*
*9. *Picnic basket, The Studio* *450.00*
10. *Garden tools, Corona Clipper Co.* ..... *7.00 to 13.00*
11. *Throw pillow, Ralph Lauren Home Collection* *250.00*
12. *Fabric, Cyrus Clark (per yd.)* *20.00*
13. *Column and urn, Shepard-Clark & Co., Ltd.* ..... *250.00 and 275.00*
14. *Plant stand, Ballard Designs* *280.00*
15. *Embossed terra-cotta pot, Lexington Gardens* *75.00*

Page 15 (left)

16. *Potting table, Gardener's Eden* *$119.00*
17. *Shears, Corona Clipper Co.* *23.00*
18. *Trug, watering can and hose, Gardener's Eden* ..... *16.00 to 44.00*
19. *Terra-cotta tiles, Country Floors, Inc. (per sq. ft.)* ..... *4.00 to 6.00*
20. *Garden boots, Smith & Hawken* *40.00*
21. *Border spade and fork, Gardener's Eden (per set)* *66.00*
22. *Prints, Wayside Gardens (ea.)* .. *65.00 to 95.00*
23. *Pitchfork, Cobweb* .. *65.00*



Page 16 (right)

24. *Silver chair, Wolfman-Gold & Good Company* *$325.00*

(Continued on page 94)

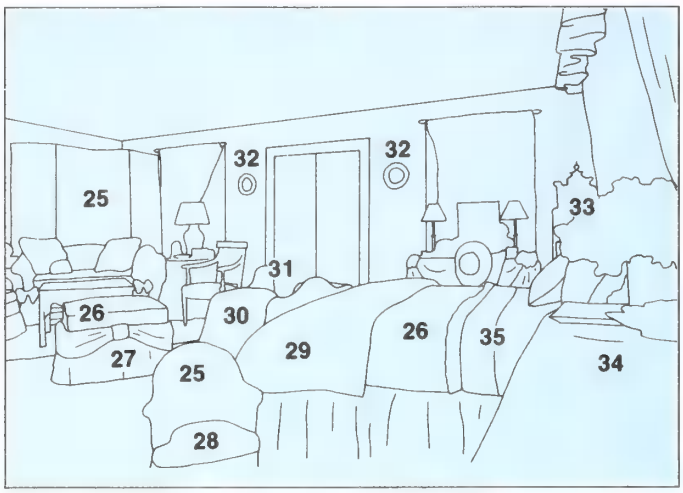
All prices are approximate suggested retail

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Continued from page 93

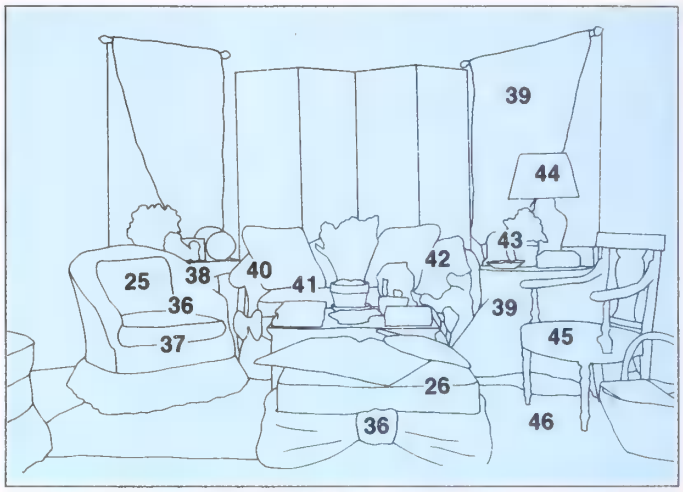
GREAT DESIGN AT RETAIL: SHEET SAVVY

Pages 56 to 67



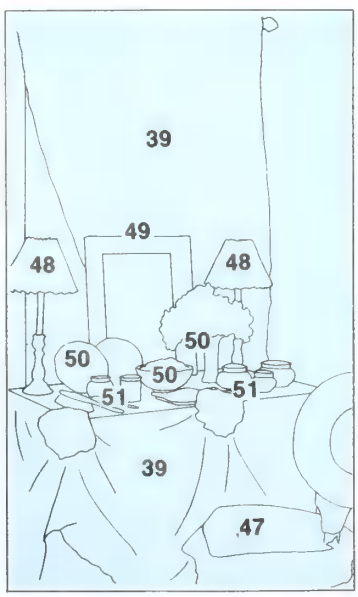
Bedroom, pages 56 and 57 (above)

25. *Sweet Pea on screen, headboard, pillow and child's chair, Laura Ashley for Stevens (queen flat)* $34.00
26. *Clipper Stripe on bed, dressing table and ottoman slipcover, Eileen West for Stevens (queen flat)* 32.00
27. *Ottoman, Laura Ashley by Baker* 595.00
28. *Child's chair, R. Brooke, Ltd.* 950.00
*29. *Quilt, The Gazebo of New York* 780.00
30. *Throw, Palais Royal* 130.00
*31. *Silver-plated dog, R. Brooke, Ltd.* 3,200.00
*32. *Sconces, Lexington Gardens (per pr.)* 750.00
*33. *Birdcage, Lexington Gardens* 880.00
34. *Tableskirt, Caldwell Alexander* 104.00
35. *Anne sheet, Laura Ashley (queen flat)* 70.00



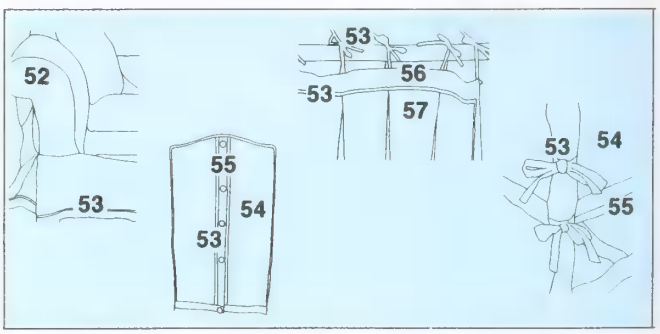
Bedroom, page 58 (above)

36. *Crystal Blue sheet on club chair and ottoman trim, Utica (queen flat)* $20.00
37. *Club chair, Laura Ashley by Baker* 1,595.00
38. *Painted table, Niermann Weeks for John Rosselli* 1,330.00
39. *Lace on windows, dressing-table skirt, table skirt, Laura Ashley (per panel)* 50.00
40. *Love seat, Laura Ashley by Baker* 2,495.00
41. *Fabric on love seat, Laura Ashley (per yd.)* ... 25.00
42. *Throw, Palais Royal* 130.00
*43. *Clock, R. Brooke, Ltd.* 725.00
*44. *Lamp, John Rosselli* 1,800.00
45. *Mint sheet on chair, Laura Ashley (twin flat)* . 15.00
46. *Rug, The Gazebo of New York* 945.00



Bedroom detail, page 58 (left)

47. *White sheet on chair, Utica (queen flat)* $20.00
48. *Candlestick lamps, R. Brooke, Ltd. (per pr.)* 750.00
*49. *Mirror, R. Brooke, Ltd.* .. 2,700.00
*50. *Plates, vases and bowl, R. Brooke, Ltd.* ..... 240.00 to 2,900.00
*51. *Table accessories, R. Brooke, Ltd.* .. 195.00 to 1,300.00



Living-room detail, page 59 (above)

52. *Pacific Stripe on sofa, Sheridan (queen flat)* .. $36.00
53. *Bordeaux on ties, welting, banding and throw pillows, Sheridan (twin flat)* 18.00
54. *Merton on club chair and dining chairs, Sheridan (queen flat)* 36.00
55. *Periwinkle on dining chairs, Sheridan (twin flat)* 18.00
56. *Merton on curtain border and club-chair panels (duvet cover)* 86.00
57. *White sheet for curtain, Sheridan (queen flat)* 34.00

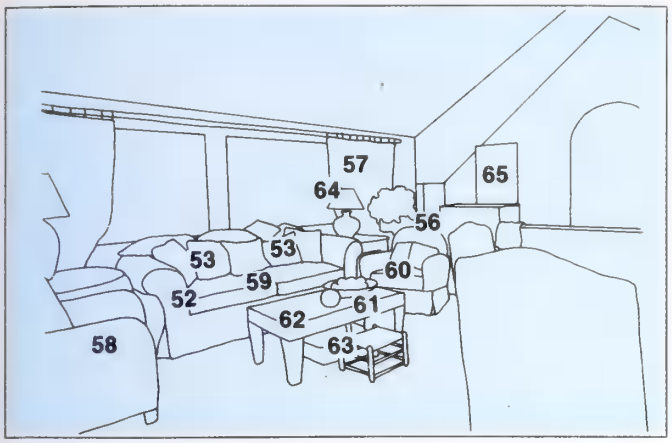
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GREAT DESIGN AT RETAIL: SHEET SAVVY

Continued

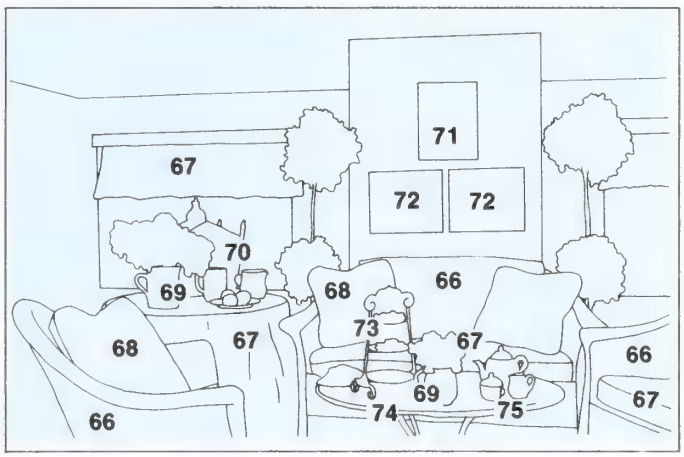


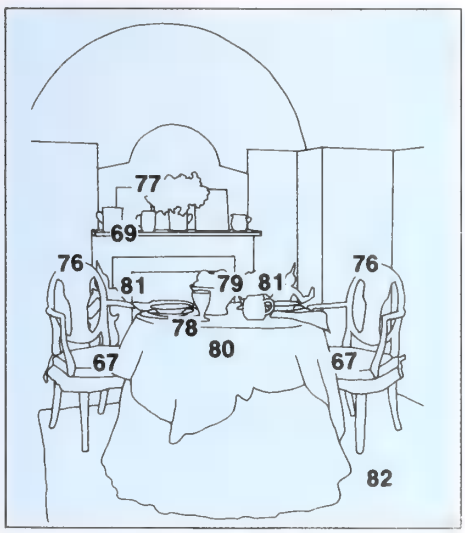
Living room, pages 60 and 61
(left)

58.	*Wicker chair, Palecek*	$670.00
59.	*Sofa, Conran's*	825.00
60.	*Club chair, Grange*	1,950.00
61.	*Charger, John Rosselli*	450.00
62.	*Coffee table, Hix & Co.*	2,100.00
63.	*Magazine basket, Gordon Foster*	65.00
*64.	*Lamp, Putting Antiques*	575.00
*65.	*Painting, Gimpel & Weitzenhoffer*	5,000.00

Tearoom, page 62
(right)

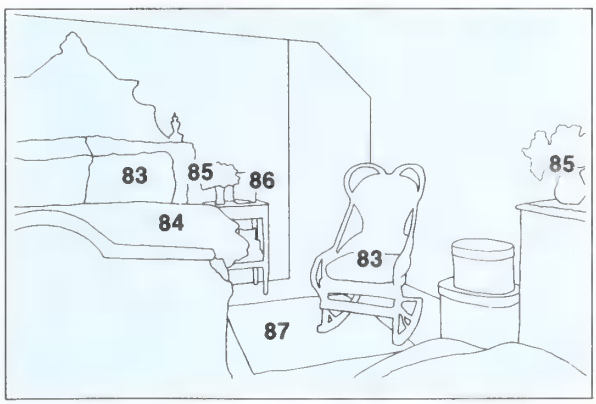
66.	*Wicker chairs, Grange (ea.)*	$250.00
	Love seat, Grange	595.00
67.	*Clemenceau leaf pattern on love seat, chairs, table skirts, Givenchy for Martex (queen flat)*	39.00
68.	*Clemenceau floral for throw pillows and napkins, Givenchy for Martex (queen fitted)*	32.00
*69.	*Jaspé pitchers, Thos. K. Woodard*	495.00 to 750.00
*70.	*Birdcage, Lexington Gardens*	780.00
71.	*Floral print, Kogan and Company*	475.00
*72.	*Watercolors, Stubbs Gallery (per pr.)*	1,000.00
*73.	*Cake stand, Kogan and Company*	850.00
74.	*Coffee table, Patina Inc.*	3,000.00
75.	*Plate and tea set, Tiffany & Co.*	25.00 to 80.00





Tearoom, page 63
(above)

76.	*Armchairs, Patina Inc. (ea.)*	$1,850.00
77.	*Floral prints, Kogan and Company (ea.)*	475.00
78.	*Glasses, Kogan and Company (ea.)*	60.00
79.	*Glass bowl, Pottery Barn*	35.00
*80.	*Quilt, Thos. K. Woodard*	950.00
*81.	*Bali figures, Kogan and Company (per pr.)*	10,500.00
*82.	*Rug, Thos. K. Woodard*	1,296.00



Bedroom, page 64
(above)

83.	*Mirabelle European Square Shams, Wamsutta Pacific Home Products (ea.)*	$65.00
84.	*Mirabelle comforter, Wamsutta*	235.00
*85.	*Three-pc. wash set, The Carversville General Store*	260.00
86.	*Miniature chest, Charlotte Moss*	405.00
87.	*Rugs, Elizabeth Eakins Inc. (per sq. ft.)*	68.00

(Continued on page 96)

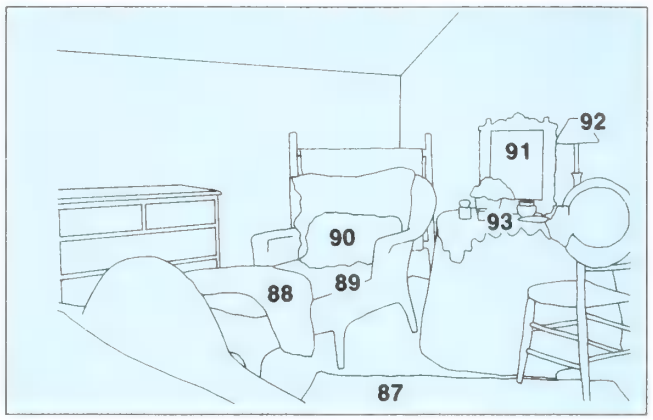
HB READER ADVANTAGE

Continued from page 95

Call our toll-free number: 800–241–9111; in Ohio, 800–241–7504

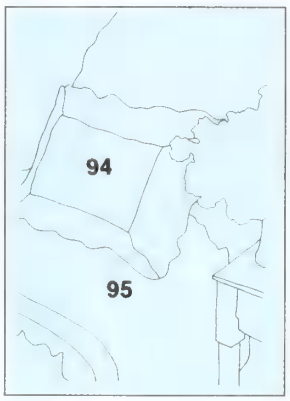
GREAT DESIGN AT RETAIL: SHEET SAVVY

Continued



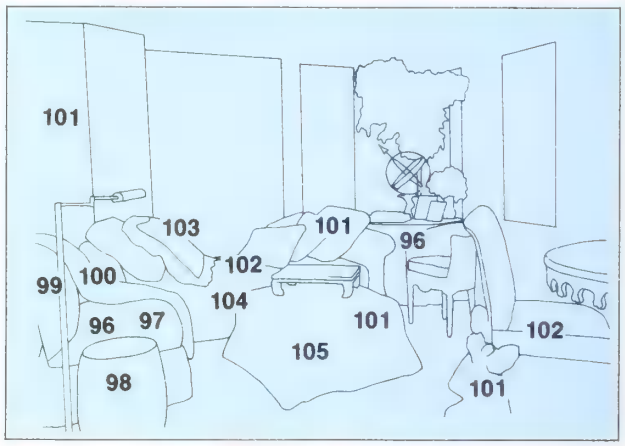
Bedroom, page 64
(left)

88. *Mohair throw, Elizabeth Eakins Inc.* *$350.00*
89. *Mirabelle on chaise, Wamsutta (full flat)* *70.00*
90. *Mirabelle breakfast pillow, Wamsutta* *47.00*
91. *Mirror, Charlotte Moss* *1,100.00*
92. *Lamp with shade, Charlotte Moss* *215.00*
*93. *Table accessories, Charlotte Moss* ..... *125.00 to 510.00*



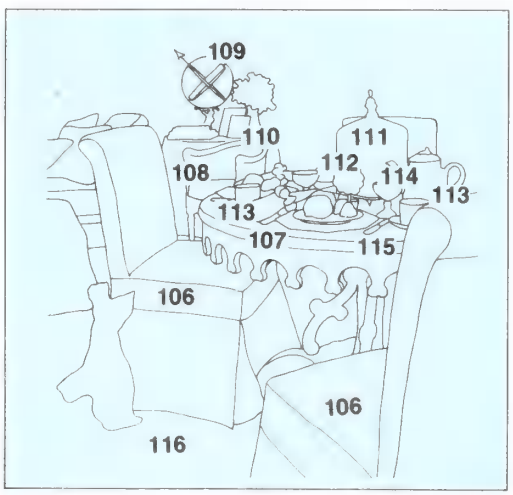
Bedroom detail, page 65
(left)

94. *Renaissance breakfast pillow, Wamsutta* *$65.00*
95. *Mirabelle on bed, Wamsutta (queen flat)* *90.00*



Living room, page 66
(above)

96. *Striped fabric, Covington Fabrics Corp. (per yd.)* *$22.00*
97. *Slipper chair, Lee Industries, Inc.* *485.00*
98. *Garden seat, John Rosselli* *1,050.00*
99. *Lamp, George Kovacs* *285.00*
*100. *Mohair throw, Woolworks* *750.00*
101. *Dorset Garden on screen, ottoman, pillows, trim on daybed and dining chairs, Bill Blass for Springmaid (twin flat)* *16.00*
102. *Soft Jade on daybed and dining chairs, Springmaid (twin flat)* *6.00*
103. *English Rose on pillow and ottoman trim, Springmaid (twin flat)* *6.00*
104. *Daybed, Lee Industries, Inc.* *1,513.00*
105. *Ottoman, Henredon* *725.00*



Living room, page 67
(above)

106. *Dining chairs, Lee Industries, Inc. (ea.)* *$388.00*
107. *Table, John Rosselli* *4,500.00*
*108. *Garden chair, Frederick P. Victoria and Son Inc.* *15,000.00*
109. *Sundial, Limited Editions* *360.00*
110. *Frames, Barneys New York* ..... *100.00 and 140.00*
*111. *Birdcage, Lexington Gardens* *250.00*
*112. *Lemon trees, Lexington Gardens (per pr.)* ... *450.00*
113. *Teapot and majolica, ABC Linens* ..... *20.00 to 45.00*
*114. *Green glasses, Grange Boutique (set of four)* *129.00*
115. *Flatware, Barneys New York (five-pc. setting)* *74.00*
116. *Floor mats, ABC International Design Rugs (ea.)* *39.00*

*ANTIQUE OR ONE-OF-A-KIND ITEM; FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

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PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of any home-furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

COVER

Trip Around the World Amish quilt—Quilts of America Inc. (R), 431 E. 73 St., New York 10021. **Bistro chairs**—Howard Kaplan French Country Store (R,T), 35 E. 10 St., New York 10003. **Custom-designed Chinese-style coffee table** with rubbed-through pickled finish, designed and available through George Constant—George Constant Inc. (T), 425 E. 63 St., New York 10021. **Antibes green-and-white-striped pillow fabric,** #322-2—Rose Cummings (T), 232 E. 59 St., New York 10022. **Bust of woman, blue-and-white china, turquoise bowl, majolica compote**—John Rosselli (R,T), 255 E. 72 St., New York 10021.

STYLE BEAT

●*Page 13:* **Topiary animals,** $25 ea.—Topiary Inc. (M), 41 Bering St., Tampa, FL 33606; available at Country Gourmet (R), Rte. 1, Box 746, Banner Elk, NC 28604. *Top right:* **Gardening hat,** $21—Gardener's Eden (R), PO Box 7307, San Francisco, CA 94120-7307. **Mottled slate tile,** 12 by 12 in., $4.50 per sq. ft.—Ceramic Stiles (R), 51 W. 19 St., New York 10011. **White Gothic chair,** $325; **bluebird house,** $42; **iron urn,** $80; **pottery fruit,** $90—Lexington Gardens (R), 1008 Lexington Ave., New York 10021. **Neoclassic bird feeder,** $180—Lazy Hill Farm Designs, PO Box 25, Colerain, NC 27924; free brochure available. **English Ivy, #554092, wallpaper,** $22.99—Waverly (R), 79 Madison Ave., New York 10016. **Two shelves,** #0-201, 12 in., $2.99; #0-202, 18 in., $4.49—The Mill Store (M), PO Box 533, Dennisport, MA 02639. **Neoclassic shell planter,** fiberglass, 12 sq. in., $120—Wayside Gardens, Hodges, SC 29695; 800–845–1124.

●*Pages 14 and 15:* **Clay birdhouse,** $30—Bluegrass Beehives (R), PO Box 172, Paris, KY 40361. *Top right:* **Spanish terra-cotta tiles,** $4 to $6 per sq. ft.—Country Floors, Inc. (R), 15 E. 16 St., New York 10003. **Square terra-cotta planters,** $12 ea.;

(Continued on page 98)



Sixteen years. A lot of memories. (And no build-up.)

This dresser was the first thing we bought when we got married. And every week I've dusted it with Pledge. It's had a beautiful shine, week after week, year after year. Without build-up. It's been a beautiful sixteen years for all of us.

With Pledge, dusting can be beautiful.

SC Johnson wax

PRODUCT INFORMATION

Continued from page 97

iron hooks (3), $7.50; **green bowl with flower seeds,** $9.50—Zona (R), 97 Greene St., New York 10012. **Wooden trough (with bulbs),** $65; **pitchfork,** $65—Cobweb (R), 116 W. Houston St., New York 10012. **Flower prints** (4), 12 by 16 in., $65 to $95 ea.—Wayside Gardens (R), Hodges, SC 29695; 800–845–1124. **Trug,** $44; **hose,** $16; **watering can,** 1-1/2 gallon, $40; **border fork and spade,** $66 for set; **potting table,** $119—Gardener's Eden (R), PO Box 7303, San Francisco, CA 94120. **Comfort shears,** $23—Corona Clipper Company (R), 1540 E. Sixth St., Corona, CA 91718. **Men's garden boots,** $40; **shovel,** $39; **white goatskin gloves,** $15.50—Smith & Hawken (R), 25 Corte Madera, Mill Valley, CA 94941. *Top left:* **Gazebo,** #8919, color C, $20 per yd.—Cyrus Clark (R), 265 Fifth Ave., New York 10016. **Painted plant stand,** 17 by 36 by 36-1/2 in., $280—Ballard Designs (R), 2148 J Hills Ave. N.W., Atlanta, GA 30318. **Fiberglass urn,** $275; **fiberglass column,** $250—Shepard-Clark (R), 888 Madison Ave., New York 10021. **Terra-cotta pot on plant stand,** $75—Lexington Gardens (R), 1008 Lexington Ave., New York 10021. **Mottled slate tile,** 12 by 12 in., $4.50 per sq. ft.—Ceramic Stiles (R), 51 W. 19 St., New York 10011. **Southampton throw pillow,** $250—Ralph Lauren Home Collection (R), 1185 Sixth Ave., New York 10019. **Black iron divan with seat cushion,** $775—Twigs (R), 381 Bleecker St., New York 10014. **Straw hat with flowers,** $132—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Three-pronged cultivator,** $6.95; **comfort trowel,** $6.95; **clipper,** $12.95—Corona Clipper Company (R), 1540 E. Sixth St., Corona, CA 91718. **Antique champagne basket,** $450—The Studio (R), 86 Main St., New Canaan, CT 06840. **Devonshire:** 6 N. Madison St., Middleburg, VA 22117, 703–687–5990; and 302 Thames St., Newport, RI 02840, 401–846–8210.

●*Page 16:* **Galvanized garden chair,** $325—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012.

●*Page 23:* **Architectural stencil design kits,** $40 ea.—V & Olga Decorating Co., 159 Beach 124 St., Rockaway Park, New York 11694. Available at Janovic Plaza stores in New York City or by mail order from Janovic Plaza, 30-35 Thomson Ave., Long Island City, New York 11101; 718–286–4444. For a catalog and information on custom stencil designs, send $3 to V & Olga Decorating Co. **Lionhead tiebacks,** $132 ea.—Christopher Hyland, 979 Third Ave., 17th fl., New York 10021; 212–688–6121.

●*Page 24:* **Resort Collection fabric,** about $21 per yd., available in four patterns, 100% cotton seersucker, woven-in pucker—Fabriyaz (M), 41 Madison Ave., New York 10010.

FROM THORNHILL FARM

●*Page 29:* **Basics Architectural vinyl floor tiles,** blue, #4210; white, #3552; 12 sq. in.—Tarkett (M), 800 Lanidex Plaza, Parsippany, NJ 07054; 800–367–8275. **MS mini-checkerboard blue-and-white ceramic tile**—Country Floors, Inc. (R,T), 15 E. 16 St., New York 10003. **Red and white baskets**—Vincent Lippe Gifts (T), 11 E. 26 St., New York 10010. **Blue-and-white-check pitcher and plate**—Hartstone (M), PO Box 2626, Zanesville, OH 43701. **Red-and-white-check dishtowel**—Tag (M), 1730 W. Wrightwood, Chicago, IL 60614.

GARDEN GUIDE

●*Page 35:* **Water Grabber,** #B–92130, 4-oz. pkg, $7 plus $1.25 shipping and handling—W. Atlee Burpee & Co. (MO), 300 Park Ave., Warminster, PA 18991-0001. **Broadleaf P-4,** #40–312900, 5-oz. pkg., $8 plus $3.05 shipping and handling—Gardener's Eden (MO), PO Box 7307, San Francisco, CA 94120-7307. **Viterra Planta-Gel,** #8627, 16-oz. box, $10 plus $3.50 shipping and handling—Smith & Hawken (MO), 25 Corte Madera, Mill Valley, CA 94941. **Soaker hose,** available in four sizes—W. Atlee Burpee & Co. (MO), 300 Park Ave., Warminster, PA 18991-0001. **Hydro-Grow** soaker hose—Gardener's Supply (MO), 128 Intervale Rd., Burlington, VT 05401. **Aquapore** soaker hose—The Natural Gardening Company (MO), 217 San Anselmo Ave., San Anselmo, CA 94960. **RA–PID–GRO** by Ortho Consumer Products and Miracle-Gro by Stern's both available at nurseries and plant stores nationwide.

COUNTRY DREAMS

●*Pages 38 to 45: Architect:* W. Tjark Reiss, RD1-Philmont, Hudson, NY 12534.

●*Page 38:* **Bagatelle wallpaper,** #1250.06 (special order)—Brunschwig & Fils (T), 979 Third Ave., New York 10022.

●*Pages 40 and 41:* **Borromea cotton print, #6234101, on sofa and chairs; Toile Geisha, #3947.01/34, fabric on settee; floral glazed chintz cushions on sofa**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Rug**—Stark Carpeting (T), 979 Third Ave., New York 10022.

●*Pages 42 and 43:* **Mrs. Delany's cotton print, #36249.01, on seat and back slipcovers on chair; Deauville plaid, #34072.01, on chair backs; Fondi, #13697.06, wallpaper**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Rug**—Stark Carpet (T), 979 Third Ave., New York 10022.

●*Pages 44 and 45—Top left:* **Maryanna wallpaper,** special order; **chaise longue**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. *Right:* **Peaweed wallpaper,** #112677.06; **canopy liner,** #662077.01; **Hautefort tassel fringe,** #90246/160; **on fabric, Hautefort braid,** #90245/160; **Les Jardiniers cotton print,** #62380.01; **fabric for bed canopy and dust ruffle**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Peaweed cotton print on porch, #662022.01, as napkin**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Terrace:** Landscape planning and plants—Mrs. Jane Hanna, Wendover Farm Nursery, Old Chatham, NY 12134. *Contractor:* Peter I. Hursa, PO Box 41, Malden Bridge, New York 12115. *Cabinetmaker:* James B. Southard, PO Box 1052, Hancock, MA 01237. *Interior designer:* Nan Heminway, PO Box 26, Litchfield, CT 06759.

THE GREAT ESCAPE

●*Pages 46 and 47:* **Banana leaf, #1301, color #3, fabric on sofa, cushions, throw pillows; Antibes stripe, #322-2, fabric on pillows; animal print, #314-3, fabric on bamboo open armchairs, back and seat cushion; Tanzania, #515-3, fabric on throw pillow**—Rose Cummings (T), 232 E. 59 St., New York 10022. **Blue-and-white porcelain, custom-made Gothic sofa table, pineapple lamp, ceramic Chinese dragons, camel**—John Rosselli (R,T), 523 E. 73 St., New York 10021.

●*Page 48—Top left:* **Custom-designed Chinese-style coffee table** with rubbed-through pickled finish, designed and available through George Constant—George Constant Inc. (T), 425 E. 63 St., New York 10021. **Bust of woman, Chinese fruit, paisley shawl, wooden faux-bamboo box**—John Rosselli (R,T); finish by Sharon Cooper of Creative Art Inc., 285 Lafayette St., New York 10012. *Top right:* **Reproduction Gothic-style birdcage and blue-and-white porcelain collection**—John Rosselli (R,T), 255 E. 72 St., New York 10021. *Bottom left:* **Trip Around the World Amish quilt on round table**—Quilts of America Inc. (R), 431 E. 73 St., New York 10021. **Bistro chairs**—Howard Kaplan French Country Store (T), 35 E. 10 St., New York 10003. **Majolica compote, turquoise ceramic bowl**—John Rosselli (R,T), 255 E. 72 St., New York 10021. **Black-and-white contemporary painting** by David Porter, Town Line, Wainscott, NY 11975.

●*Page 49:* **Antibes stripe, #322-2, fabric on tented ceiling; Delphinium, #110-1, fabric on chair seat-cushions; Solid Pearl, #1904-2, polished cotton fabric for table underskirt**—Rose Cummings (T), 232 E. 59 St., New York 10022. **Mauve Positano, #010495RO19, lavender sheet as tablecloth**—Pratesi (R), 829 Madison Ave., New York 10021. **Rittenhouse Square green-and-white-checkered rug,** #130BT—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Horned chandelier,** painted white—Sermas (T), 979 Third Ave., New York 10022. **Wedgwood dessert dishes,** English, c. 1810; **Wedgwood wheat-edge dinner plates,** English, c. 1810; **green Wedgwood platter,** English, c. 1800; **square Worcester bowl,** English, c. 1820; **green wineglasses,** English, c. 1830; **clear cut goblets,** English, c. 1850; **cut-glass decanter and stopper,** English, c. 1810; **cut-glass claret decanter and stopper,** English, c. 1860—Bardith (R), 901 Madison Ave., New York 10021. **Thaxton and Quincy sterling-silver flatware**—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Bronze-boys-on-swans candleholders, pr. ceramic roosters, Chinese antique painted trunk**—John Rosselli (R,T), 523 E. 73 St., New York 10021. **19th-c. peach-blossom Chinese vases, oxblood vases**—John Rosselli (R,T), 255 E. 72 St., New York 10021.

SUMMERTIME COMFORT

●*Pages 50 and 51:* **Berriers glazed chintz,** #75922.01—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Fabric on backgammon chairs**—Hinson (T), 979 Third Ave., New York 10022. **Rug**—The Gazebo of New York (R), 660 Madison Ave., New York 10021.

●*Pages 52 and 53:* **Delano Natural, #4754100, fabric on sofas; Aldrich Cloth, #CDW 706 II 48, fabric on sofa,** French Blue—Hinson (T), 979 Third Ave., New York 10022. **Bentley ticking stripe, #6024.01/17, fabric on bench,** Sky; **fringe, #90441-1, on ottoman**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Buchanan Beige fabric on ottoman**—Clarence House (T), 979 Third Ave., New York 10022. **Walton Outline Box, pattern #455, carpet**—Rosecore (T), 979 Third Ave., New York 10022.

●*Page 54—Top left:* **Grantley/blue fabric on chair**—Jane Churchill, 81 Pimlico Rd., London SW1 W8P8. **Roses-and-dots blue carpet**—Rosecore (T), 979 Third Ave., New York 10022. *Middle right:* **Chair fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Pinehurst/blue on white, #HCP 200 B 01, wallpaper**—Hinson (T), 979 Third Ave., New York 10022. *Bottom left:* **Delano Natural, #475100, fabric on sofa**—Hinson (T), 979 Third Ave., New York 10022. **Rug**—The Gazebo of New York (R), 660 Madison Ave., New York 10021.

●*Page 55—Top:* **Starlite carpet,** jade—Rosecore (T), 979 Third Ave., New York 10033. *Bottom:* **Floral bouquet, #799380, fabric on chaise and chair**—Lee Jofa (T), 979 Third Ave., New York 10022. **Candy Stripe, #88049.5, on window bench**—Cowtan and Tout (T), 979 Third Ave., New York 10022. **Constripe, color #468, carpet**—Rosecore (T), 979 Third Ave., New York 10022.

SHEET SAVVY

●*Pages 56 to 58: Designers:* Hethea Nye and Ralph Harvard, R. Brooke, Ltd. (R), 138-1/2 Lexington Ave., New York 10021. **All furniture pieces**—Laura Ashley by Baker (M,R), 714 Madison Ave., New York 10021; 800–223–6917. **All furniture coverings, sheeting**—J.P. Stevens & Co., Inc. (M), 1185 Sixth Ave., New York 10036. **Sherbourne love seat,** #3887.58 (sold in Country Furnishing cotton fabric), 58 by 34 by 35 in. high; arm height, 26 in.; seat height, 20 in.; $2,495, Laura Ashley by Baker, 800–223–6917. **Slipcover,** Palace Garden, 100 percent cotton chintz, 47 in. wide, $25 per yd.; also comes in comforter and pillow shams by Laura Ashley; **white bows and skirt,** Utica Pipeline by Stevens, 50 percent cotton/50 percent polyester, queen flat, $20. **Portchester chair** (club chair), #3440-31 (sold in Country Furnishing cotton fabric), 31 by 33 by 33-1/2 in. high; arm height, 24 in.; seat height, 18 in.; $1,595, Laura Ashley by Baker, 800–223–6917. **Slipcover,** Crystal Blue and white, Utica Pipeline by Stevens, 50 percent cotton/50 percent polyester, queen flat, $20; **Windsor ottoman,** #3425-11 (sold in Country Furnishing cotton fabric), 26 by 22 by 17 in. high, $595, Laura Ashley by Baker, 800–223–6917. **Slipcover,** Clipper Stripe by Eileen West for Stevens, 100 percent cotton, 200 thread count, queen flat, $32; Crystal Blue, Utica Pipeline by Stevens, 50 percent cotton/50 percent polyester, queen flat, $20; **Kenilworth chaise,** #3440-62 (sold in Country Furnishing cotton fabric), 33 by 67 by 33-1/2 in. high; arm height, 24 in.; seat height, 19 in.; $2,495, Laura Ashley by Baker, 800–223–6917. **Slipcover,** Sweet Pea by Laura Ashley for Stevens, 50 percent cotton/50 percent polyester, 200 thread count, queen flat, $34. **Fabric on screen and headboard,** Sweet Pea by Laura Ashley for Stevens, 50 percent cotton/50 percent polyester, 200 thread count, queen flat, $34. **Sweet Pea, Clipper Stripe and Crystal Blue by Utica Pipeline for trim on canopy with pelmet**—J.P. Stevens & Co., Inc. **Kleinsleep mattress boxspring and frame on bed,** $498—Kleinsleep Inc. (M), 962 Third Ave., New York 10021. **Clipper Stripe top sheet on bed,** 100 percent cotton, Eileen West for Stevens, queen flat, $32. **Anne White top sheet,** 100 percent cotton, queen flat, $70; **Nottingham lace panels for window treatments, skirted table, dressing table,** 60 by 90 in. long, $50—Laura Ashley (R), 714 Madison Ave., New York 10021. **Clipper Stripe sheet for dressing table,** 100 percent cotton, Eileen West for Stevens, queen flat, $32; **Palace Garden fabric for rolled border on skirted table,** 100 percent cotton chintz by Laura Ashley, 47 in. wide, $25 per yd.; **white border,** Utica Pipeline by Stevens, queen flat, $20. **French painted blue-and-white side chair covered in white sheet** by Utica, queen flat, $20; set of four chairs, $2,400; **French bench, 18th c., covered in Clipper Stripe** by Eileen West for Stevens, $6,900; **bolstered child's chair covered in Sweet Pea** by Laura Ashley for Stevens, $950. **Green-and-ivory painted armchair (one of a pair, NFS) covered in mint,** Salon Colours by Laura Ashley for Stevens, 50 percent cotton/50 percent polyester, 200 thread count, twin flat, $15—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021. **Accessories: white ceramic column candlesticks,** $350; **Chelsea leaf dish,** #BR-209, 18th c.; **silver-plated box,** #RH-18, $560; **white marble elephants,** pr., #BR-168, 19th c., $2,800; **spaniel pillow,** $20; **tortoise box,** #Cp-56B, $1,600; **tortoise jewelry box,** #NM-183, $2,900; **Edwardian burlwood clock,** $725; **silver-plated Pekinese dog,** $3,200; **tin book bisque box,** #RH-382, $695, English Victorian, 1870; **blue-and-white export plate,** NM-237, c. 1800, $975; **blue-and-white Kanghsi plate,** #NM-107, $204; **blue-and-white vases,** $2,900. **Victorian pieces: tortoise mirror,** Regency, $2,700; **hairbrush,** #NM-282, $195; **tray,** $1,300; **scene bottle,** #NM-121, $525, and **powder bowl,** #RH-67, $330, **both with tortoise tops; silver tray,** #RH-120, $825; **Anglo India bamboo magazine rack,** $650; **hand-painted and hand-stitched silk pillow,** $325; **glass candlestick lamps with red shades,** pr., $750; **blue-and-white fluted bowl,** Japa-

nese, 19th c.; **Famille rose export mug,** #NH-250, $1,500—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021. **Blue-and-white lamp,** $1,800; **19th-c. jar**—John Rosselli Ltd. (R,T), 523 E. 73 St., New York 10021. **Cavalier King Charles fireplace screen,** $540; **blue-and-white flowered table skirt,** $104—Caldwell Alexander (R), 36 Job's Lane, Southampton, NY 11968. **Blue-and-white antique quilt,** 66 by 76 in., $780; **blue-and-white rug,** 84 by 108 in., $945—The Gazebo of New York (R), 660 Madison Ave., New York 10021. **Light-green throw,** #5100, $130; **cream mohair throw,** #5103, $130; available at fine department stores—Palais Royal (M), 923 D Preston Ave., Charlottesville, VA 22901. **Green hand-painted Chinese birdcage,** $880; **blue wrought-iron painted wreath sconces,** pr., $750—Lexington Gardens (R), 1008 Lexington Ave., New York 10021. **Red painted coffee table,** wing style, $2,750—John Rosselli Ltd. (R,T), 523 E. 73 St., New York 10021.

●*Page 58—Top:* **French lattice painted white table,** $1,330, by Niermann Weeks for John Rosselli (T), 523 E. 73 St., New York 10021. **Kangshi plate,** $695; **blue-and-white plate,** #NM-238, $950—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021. *Bottom:* **Sherbourne love seat**—Laura Ashley by Baker (R), 714 Madison Ave., New York 10021; 800–223–6917. **Cream swag lamps,** pr., $1,500; **silver picture frames:** #FR3, $125; #FR12, $95; **Victorian sterling frame,** #CD 29B, $1,300; **passion fruit,** $450—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021.

●*Pages 59 to 61: Designer:* Richard Langham, Irvine & Fleming, Inc., 19 E. 57 St., New York 10022. **Carriage house** designed by owner, Renee Leonard. **Sheridan sheeting for slipcovers, window treatment, trim, ties, welt, tableskirt, pillows,** Luxury Percale, 50 percent cotton/50 percent polyester. **Merton queen flat sheet for slipcovers,** $36 (Merton pattern also available by the yd.); **Bordeaux and Periwinkle solid twin flat sheets for trim, curtain ties, welt,** $18; **Pacific Stripe blue** queen flat sheet for slipcover, $36; **Merton queen duvet cover for round tabletop,** $86; **white solid queen flat for window treatment,** $34—Sheridan (M), 595 Madison Ave., New York 10022; for store nearest you, call 800–777–9563. **Pillows**—Irvine & Fleming, Inc. (T), 19 E. 57 St., New York 10022. **White cotton area rug,** #18297, 12 by 13 ft., $4,150—Rosecore Carpet Co., Inc. (T), 979 Third Ave., New York 10022. **Small English oak table,** #3431, c. 1820, $3,600; **heart-shaped twig willow-bark table,** #3041, $600; **glazed antique crock,** #3283, $600; **natural willow-bark round table,** #3840, $3,600; **French dining chairs with slipcovers** (two), set of six, $9,000—Eggs & Tricity Inc (T), 979 Third Ave., New York 10022. **Southampton club chair,** #7651-22; **foam cushion,** #7336-72, 31-1/2 by 32 by 35-1/2 in. high; arm front, 24-1/2 in. high; other finishes available; $670 ($540 without cushion)—Palecek (M), PO Box 225, Station A, Richmond, VA 94808–0225; 800–227–2538. **18th-c. Swedish commode**—Newel Art Galleries, Inc. (R,T), 425 E. 53 St., New York 10022. **Ida Kohlmeyer painting,** acrylic on canvas, $5,000—Gimpel & Weitzenhoffer (R), 724 Fifth Ave., New York 10019. **White bisque gourd vases on commode,** $295 ea.; **wooden bowls with silver liner,** from India, $36, $30, $24; **blue-and-white-spotted plate,** $45; **beige crackled lamp,** $270; **wooden rooster,** $500; **large pottery eggplant-color charger,** $450; **white ceramic bag-shape vases,** $30 ea.; **white ceramic eggplant box,** $54; **shell cluster dish,** $180; **wood-carved hen,** $1,500; **small Chinese bottle-shaped vase,** $15—John Rosselli Ltd. (R,T), 255 E. 72 St., New York 10021. **White wooden Scandinavian clock,** $1,200; **black-and-red box from India,** $90; **travertine sphere,** $90; **oxblood ceramic vases in breakfront,** $75, $45; **goatskin box,** $300; **large twig birch planters,** $450 ea.—Limited Edition (R,T), 253 E. 72 St., New York 10021. **Sycamore wooden bowl** (on bench in front of steps), $755; **magazine basket,** $65; **Steve Stewart hand-thrown and hand-glazed blue-and-green sponged salad plate,** $45; **dinner plate,** $65—Gordon Foster (R), 1322 Third Ave., New York 10021. **White hemstitch linen napkins and mats,** $12 ea.—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Iron coffee table,** other finishes and tops available, $2,100—Hix & Co. (M), 49 E. 91 St., New York 10028. **Burnham sofa covered in Sheridan sheets,** 30 by 90 by 44 in. deep, frame plus 15 yds. COM, $825—Conrans (R), 2248 Broadway, New York 10026. **Emma wing chair with solid beechwood frame and leather-wrapped feet,** VFS1, six yds. COM, $1,595—Grange (R), 831 Madison Ave., New York 10021. **White metal lamp,** $575—Putting Antiques (R,T), 226 E. 51 St., New York 10022.

●*Pages 62 and 63: Designer:* Terry Sullivan, 822 Madison Ave., New York 10021. **Tea House** at Planting Fields Arboretum, Planting Fields Foundation, Planting Fields Road, Oyster Bay, NY 11671. **Sheeting:** Clemenceau by Givenchy for Atelier Martex, a division of WestPoint Pepperell. Fabric, 50 percent cotton/50 percent polyester, leaf and floral patterns. **Clemenceau leaf pattern for window treatments, tableskirts, wicker-chair cushions and skirts in chairs,** queen flat sheet, $39; **Clemenceau floral pattern for throw pillows and napkins,** queen fitted sheet, $32—WestPoint Pepperell (M), 1221 Sixth Ave., New York 10020. **Clemenceau floral pattern for pillows,** fitted, $32. **Mangue wicker chairs,** #Ofs61, 30 by 36 by 27 in. deep, $250; **love seat,** #Off62, $595—Grange (M), 831 Madison Ave., New York 10021. **Cappucino Carnivale coffee table,** #1301, $3,000; **Janus Pesca chairs,** #0202, $1,850 ea.—Patina Inc. (R), Atlanta Decorative Arts Center, 351 Peachtree Hills Ave. N.E., #236, Atlanta, GA 30305; 800–635–4365. **Jefferson Stripe, #22A, rug,** 9 by 12 ft., $1,296; **Double Wedding Ring quilt,** c. 1935, $950; **collection of jaspé pitchers,** $495 to $750—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **English watercolors of garden pavilions,** pr., c. 1815, $1,000—Stubbs Gallery (R), 835 Madison Ave., New York 10021. **Hand-painted antique birdcage,** $780—Lexington Gardens (R), 1008 Lexington Ave., New York 10021. **Cauliflower tea set: teapot,** #10313449, $80; **sugar,** #10313414, $50; **cream,** #10313422, $36; **dessert plate,** #10313465, $25; **cup and saucer,** #10313406, $40; **Shell and Thread silverware,** five-pc. luncheon place-setting, $356—Tiffany & Co. (R), 727 Fifth Ave., New York 10022; 800–526—0649. **Victorian silver-plated three-tier cake stand,** #SP 262, c. 1870, $850; **floral prints,** $475 ea.; **Hali figures,** pr., $10,500; **Spode Ironstone soup plates and dinner plates,** Oriental Pheasant, set of four, $2,800; **crystal waterglasses,** $60 ea.—Kogan and Company (R), 971 Madison Ave., New York 10021. **Service plates,** green lace by Segries, 13-in. diam., $176—Solanee Inc. (R), 138 E. 74 St., New York 10021; Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Aquamarine glass bowl,** #322131, $35—Pottery Barn (R), PO Box 7044, San Francisco, CA 94120–7044.

●*Pages 64 and 65:* House of designer, Renee Leonard. **Wamsutta sheeting: Mirabelle comforter,** 100 percent cotton, 200 thread count, $235; **Mirabelle European square shams,** 100 percent cotton, 200 thread count, $65 ea.; **Mirabelle full flat sheet Supercale Elite,** 100 percent supima cotton, 250 thread count, $70; **Mirabelle breakfast pillow (on chaise),** 100 percent cotton, 200 thread count, $47; **Renaissance breakfast pillow,** 100 percent cotton, 200 thread count, white, $65—Wamsutta Pacific Home Products (M), 1285 Sixth Ave., New York 10019. **Miniature pine chest,** #8-319, $405; **patchwork wooden box,** #C 1007, $145; **papier-mâché pail,** #81252, c. 1850, $185—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Foley Lake District wash set** (set of three), English, c. 1890, $260—The Carversville General Store, Carversville, PA 18913. **Oyster-colored 10-in. lamp shades,** pr., $18.95—Shady Lamp Shop (R), Peddler's Village, Lahaska, PA 18931. **Bed,** American Victorian, c. 1880; **chest, bedside table, chair, framed print,** collection of designer, Renee Leonard. **Antique bandboxes,** two, $1,400; **Victorian cotton shams with lace,** pr., $525—Eggs & Tricity Inc. (T), 979 Third Ave., New York 10022. **Mohair throw,** violet-gray, $350; **rug,** $68 per sq. ft., custom colors and patterns available—Elizabeth Eakins Inc. (R), 1053 Lexington Ave., New York 10021. *Inset:* **Table linen, chest, hats, wicker chaise, lamb, green twig chair,** collection of designer, Renee Leonard. **Victorian quilts,** available at Eggs & Tricity Inc. (T), 979 Third Ave., New York 10022. **Carved and gilded mirror with beveled glass,** #811574, 17-1/2 by 23 in. high, $1,100; **small green tole cachepot,** #sgcp-4; **rosebud lamp with white-dot Swiss shade,** #nds-12, $215; **sterling-and-crystal perfume bottle,** #8-531-a, $450; **silver-and-aqua enamel jar,** c. 1924, #8-1034, $350; **sterling inkwell,** American, c. 1900, #8-644, $450; **large green enamel bowl,** c. 1870, #8-749, $425; **Coalport plates with briar rose,** pr., #8-1232, c. 1845, $510—Charlotte Moss & Co. Ltd., 131 E. 70 St., New York 10021.

●*Pages 66 and 67: Designer:* Anne Eisenhower, Anne Eisenhower, Inc. 790 Madison Ave., New York 10021. **On screen, ottoman, pillows and for chair bows,** Dorset **Garden sheeting by Bill Blass for Springmaid,** 200 Mostly Cotton™ percale, 60 percent combed cotton/40 percent Kodel® polyester, twin flat sheet, $16. **On daybed and dining chair,** Soft Jade solid sheeting; **on throw pillow and as trim for ottoman,** English Rose sheeting; no-iron 180 percale, 50 percent combed cotton/50 percent Kodel® polyester, sheets, pillowcases, ruffled bedskirts, pillowshams; both, twin flat sheet, $6—all, Springmaid (M), 787 Seventh Ave., New York 10019; 800–537–0115; call for nearest store. **Slipper chair** (in stripe), #5033, $485 COM; **dining chairs,** #5552/S, $388 ea. COM; **daybed,** #868, 40 in. deep, 96 in. long, $1,513 COM—Lee Industries, Inc. (M), PO Box 26, Newton, NC 28658; write for nearest store. **Morocco raspberry-and-white-striped fabric on chair and table-**

(Continued on page 100)

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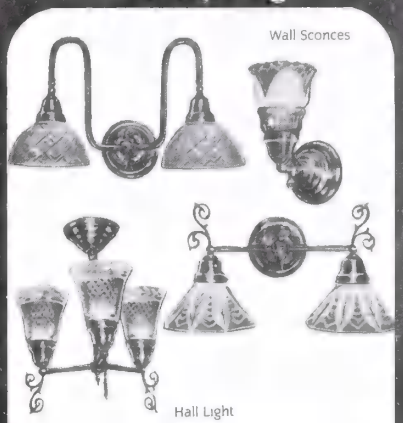
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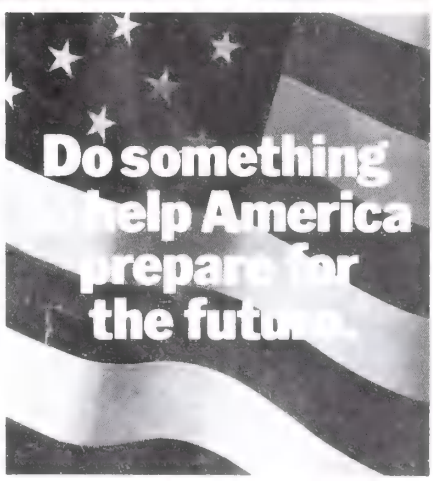
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PRODUCT INFORMATION

Continued from page 99

skirt, color #71, 51 percent linen/49 percent cotton, 1-3/4-in. horizontal repeat, 54 in. wide, $22 per yd.—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016; write for nearest store. **Ottoman,** #8809, $725—Henredon Furniture Industries (M), PO Box 70, Morganton, NC 28655. **Carved and painted garden chair,** 19th-c. Italian Louis XV, 22 by 18-1/2 by 30-1/2 in. high, $15,000—Frederick P. Victoria & Son, Inc. (R,T), 154 E. 55 St., New York 10022. **Brass floor lamp,** #4355, $285—George Kovacs, Inc. (M,R), 330 E. 59 St., New York 10022. **Creamware oval bread dish,** $675; **milk-glass basket-weave jardinière,** $150—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003. **Sundial,** $360—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Round dining table with ivy trim,** $4,500; **floral painted garden seat,** $1,050—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Green/red Moustier buffet plate with fishscale motif,** $184 ea.; **Finnish glass** (with orange juice), $29.50; **green faux-marble picture frame,** $140; **blond wood frame with checkered inlay,** $100; **green-handled flatware,** 5-pc. place setting, $74; **white chintz napkins with vine design,** $10 ea.; **green-and-pink pillow with tassels,** $115—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Seagrass mats,** 6 by 9 in., $39 ea.—ABC International Design Rugs (R), 888 Broadway, New York 10003. **Majolica plates,** 8 in., #1014587, $20 ea.; **majolica cups and saucers,** #1014586, $22.50 ea.; **creamware teapot,** #1017521, $45—ABC Linens (R), 888 Broadway, New York 10003. **Antique bluebird cage,** $250; **small lemon trees,** $450 per pr.; **copper pitcher,** $67—Lexington Gardens (R), 1008 Lexington Ave., New York 10021. **Antique green glasses,** set of four, $129—Grange Boutique (R), 831 Madison Ave., New York 10021. **Handwoven mohair throw with ribbons,** $750—Woolworks (R), 838 Madison Ave., New York 10021. **Bleached straw napkin rings** by Zelda Linnon for Chateau X, $18 ea.—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011; Gibraltar (R), 249 King St., Charleston, SC 29401; Huzza (R), 136 Main St. East, Harbor Springs MI 49740.

MAKE YOUR OWN MASTERPIECE

●*Page 68:* **Claire Murray's hand-hooked rugs** are also available ready-made: Victorian bouquet, $195; Rose Cottage, $250; Hollyhock Runner, $375. Please see mail-order coupon on page 97. To order by phone, call 800–323–YARN. Send personal check or money order plus $6.50 shipping and handling (for each rug or kit ordered) to: The Nantucket Collection, PO Box 2489, 11 S. Water St., Nantucket, MA 02548.

A TALL STORY

●*Pages 70 to 73: Architect:* Homer Russell. *Contractor:* For framing, C and P Construction and owner. Square footage of house: 1,135; size of lot: 3.8 acres. Structure: three-story with wood frame on concrete-block crawl space. Exterior: white cedar shingles with six-in. exposure. Painted pine floor. Woodwork by owner, 1-by-6-in. pine. **Roof: Fiberglass asphalt roofing shingles**—BIRD Roofing Division (M), 1077 Pleasant St., Norwood, MA 02062. **Paints and stains: walls**—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645-1862; **floors**—Pittsburgh Paints (M), PPG Industries, 1 PPG Place, Pittsburgh, PA 15272. **Four-inch fiberglass batt insulation**—Owens Corning (M), Fiberglass Tower, Toledo, OH 43659. **Windows**—Weather Shield Mfg. Inc. (M), Medford, WI 54451. **Interior doors**—Brosco, Brockway, Smith Co. (M), 146 Dascomb Rd., Andover, MA 01810; also, Albany, N.Y., North Haven, Ct., Hatfield, Ma., Portland, Me. **Exterior doors,** salvage. **Hardware**—Sears Roebuck & Co. (R); call 800–255–3000 for mail order, or contact nearest store.

●*Pages 72 and 73:* **Kitchen lighting and coal- and wood-burning stove,** salvage. **Saranga pastel rug with geometric pattern,** #355984, 5-1/2 by 8 in.; **green Crackle lamp,** #345512; **twin-size striped cotton bedspread, #420387, on couch**—Conran's (R), Plaza at King of Prussia, 160 N. Gulph Rd., King of Prussia, PA 19406; or store nearest you.

●*Page 73:* **Steel spiral stair**—Boston Design Corp. (M), 100 Magazine St., Boston, MA 02119. *Bottom right:* **Bed frame,** available as kit, or assembled and finished—Cohasset Colonials (MO), 159 GX Ship St., Cohasset, MA 02025; catalog, $3. **Comforter, pillowcases, shams, sheets,** Salon Colours (pale coral, aquamarine, stone, rose, sapphire, smoke), by Laura Ashley for Stevens—J.P. Stevens (M), 1185 Ave. of the Americas, New York 10036. **Haseena striped dhurrie rug,** #374423, 3-1/2 by 6 in.—Conran's (R), Plaza at King of Prussia, 160 N. Gulph Rd., King of Prussia, PA 19406; or store nearest you.

KITCHEN ART

●*Pages 74 and 75: Designer:* Peggy Wanamaker/Kitchen Design, 79 Shipwright St., Annapolis, MD 21401. Photographed at the Womens Committee for the National Symphony Orchestra Decorators' Show House. Committee headquarters: John F. Kennedy Center, Washington, DC 20566. **Potted herbs**—Bittersweet Hill Nurseries (R), 1274 Governor's Bridge Rd., Davidsonville, MD 21035. **Baskets on drying rack**—Adele Lewis (R,T), 227 W. 29 St., New York 10001. **Antique birdcage, antique mustard watering can, large 19th-c. basket on floor, antique rooster weather vane, antique yellow bowl with blue bands, antique yellow milk bowl with fruit**—Marston Luce Antiques (R), 1314 21 St. N.W., Washington, DC 20036. **Antique blue and green painted baskets, seed boxes, painted blue flat with lettuce**—Eve Wilson American Antiques & Interiors (R); 703–821–0663, by appointment only. **Drying rack**—E.J. Grant Antiques (R), PO Box 124, The Old Mill, Savage, MD 20763. **Decorative lettering** by Judith Plummer—Judith Plummer, PO Box 4817-0017, Washington, DC 20008; 202–842–0386. **Handwoven Swedish runners** by Margareta Grandin Nettles—Margareta Grandin Nettles (R), 64 Union St., Nantucket, MA 02554. **Ceramic crocks, white enameled pitcher,** private collection. **All other accessories**—Williams-Sonoma (R), Mazza Gallerie, 5300 Wisconsin Ave., Washington, DC 20015.

CLOSE-UPS

●*Page 77—Bottom right:* **Bandbox Stripe wallpaper,** #1900-16, 27 in. wide, five-yd. roll, $24—Rose Cumming Inc. (R,T), 232 E. 59 St., New York 10022. **Meloire fabric on chair,** 100 percent cotton, 48 in. wide, 18-in. repeat, $45 per yd.—Alan Campbell Inc. (R,T), 979 Third Ave., New York 10022. **Reproduction wood-and-glass screen,** available for $1,800—John Rosselli (R,T), 255 E. 72 St., New York 10021.

ENTERTAINING PLUS

●*Page 79:* **Buffet lap trays** from Sybaritic, $25 ea.—Henri Bendel (R), 10 W. 57 St., New York 10019. **Polka-dot napkin**—Necessities (M), 173 Columbia Heights, Brooklyn Heights, NY 11201; write for information. **White-luster marbleized salad plate,** $24—Cachet/Judy Rosley (MO), 200 E. 74 St., New York 10021. **Wineglass,** $24—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. *Bottom left:* **Matisse frosted glass,** $2.95; **clear dot glass,** $2.95; **green glass,** $3.95—Conran's, 2248 Broadway, New York 10024. **Etched clear glass**—Cachet/Judy Rosley (MO), 200 E. 74 St., New York 10021. **Green ice-bucket,** $30—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. *Top right:* **One-of-a-kind Romantic Picnic,** includes ribbon-decorated basket, handwoven blanket, plates, cloth napkins, glasses and tableware (not pictured); picnic for two, $140; picnic for four, $200—Seaweave (MO), 607 W. Main Rd., Little Compton, RI 02837; Les Chefs D'Aspen, 405 S. Hunter, Aspen, CO; 303–925–6217. **Orbit stainless-steel flatware** (pictured, but not included in Romantic Picnic), designed by Ward Bennett, set of five, $75—Sointu (R), 20 E. 69 St., New York 10021. **Glass tumblers** (pictured, but not included in Romantic Picnic), $35—New Glass Gallery Nilsson (R), 138 Wooster St., New York 10012. *Top left:* **Clear wineglasses with gold swirl,** $55 ea.—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Tinted straw mats,** set of four, $45; **coasters,** set of four, $15; designed by Shawna Carter for Chateau X—In Detail (R), 3222 M St. N.W., Washington, DC 20007. *Bottom right:* **Glass plate with spiral center,** $80—Sointu (R), 20 E. 69 St., New York 10021. **Painted-wood napkin ring, red-and-white-striped napkin ring,** both designed by Zelda Linnon for Chateau X, $11 ea.—Elements (R), 738 North Wells, Chicago, IL 60610; Gibraltar (R), 154 Kings St., Charleston, SC 29401. **French Revolution tricolor stainless-steel salad servers,** $75—Contre-Jour (R), 190 Columbus Ave., New York 10023. **Bar tumbler,** $69—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011.

WINE & GOOD SPIRITS

●*Page 86:* **Wooden basket with Taos colors,** $23.50—Pottery Barn (MO), Mail Order Dept., PO Box 7044, San Francisco, CA 94120-7044; 415–421–3400. **Pale-green napkin,** $3.50; **clown pottery dinner plate,** $10.25—Handblock (R), 487 Columbus Ave., New York 10024. **Wineglasses,** set of four, $48—Tiffany & Co. (R), 727 Fifth Ave., New York 10022. *Bottom right:* **Crystal ice-bucket,** $100; **crystal tumbler,** $60—Cachet/Judy Rosley (MO), 200 E. 74 St., New York 10021. **Napkin**—Necessities (M), 173 Columbia Heights, Brooklyn Heights, NY 11201; write for further information. **Mesolini cobalt-blue glass dinner plate,** $64—New Glass Gallery Nilsson (R), 138 Wooster, New York 10012. **Siècle yellow-handled flatware,** $10 to $20 ea.—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011.■

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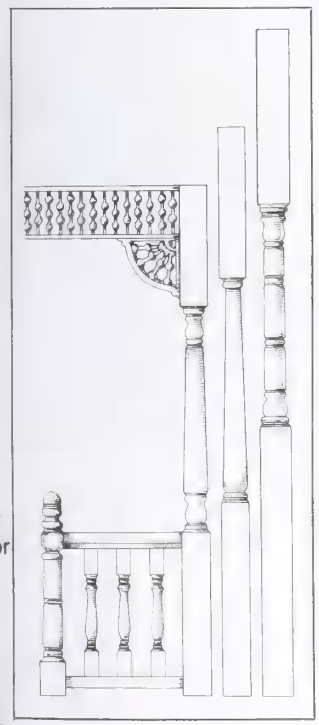
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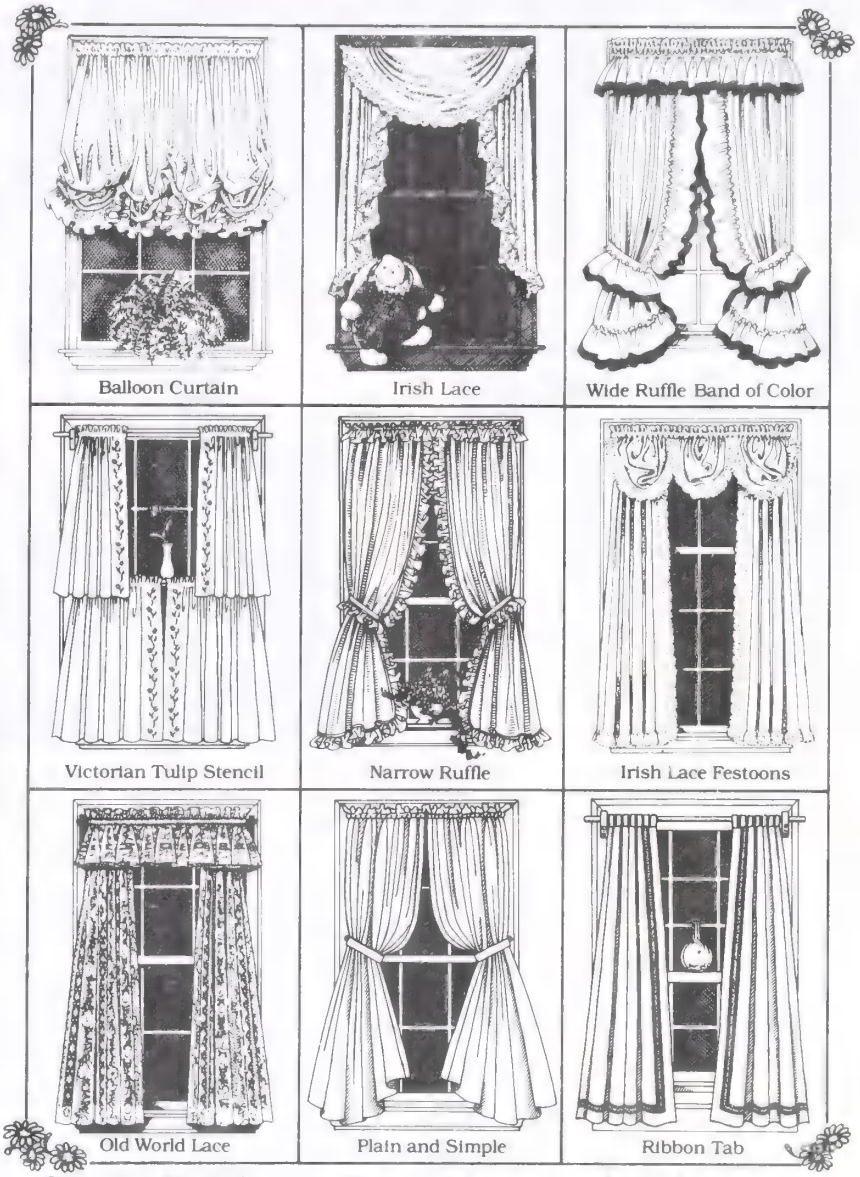


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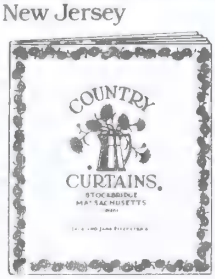
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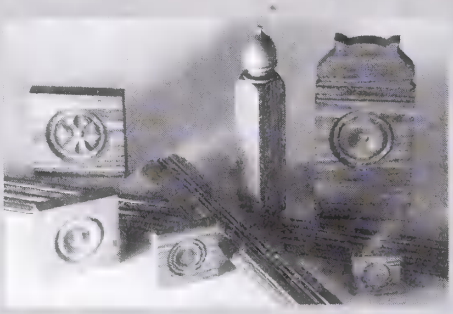
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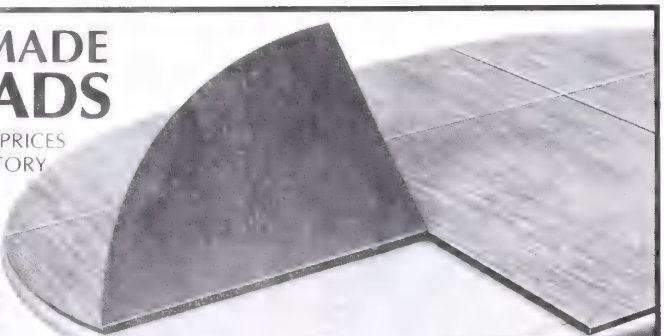
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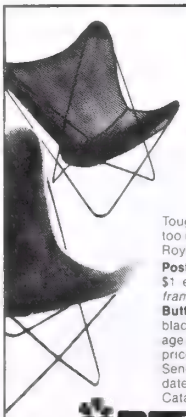
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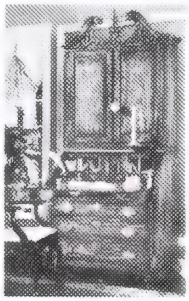


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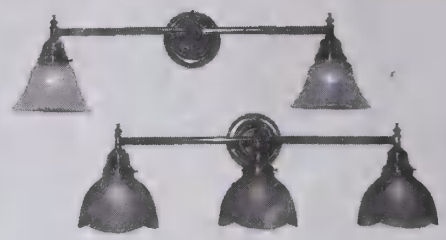
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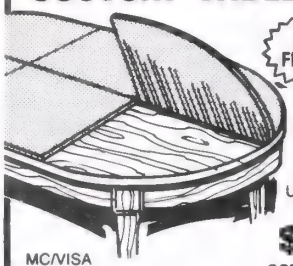
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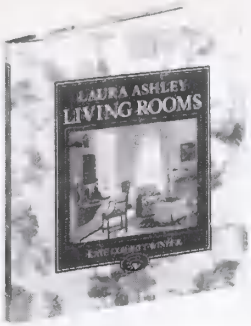
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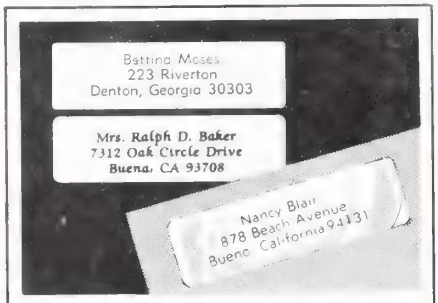
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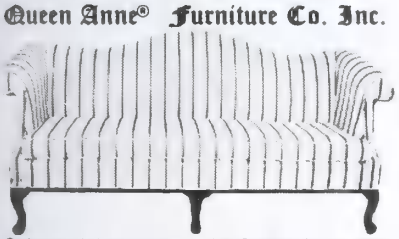
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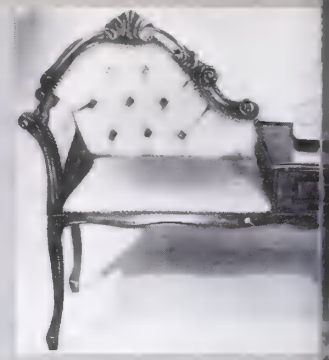
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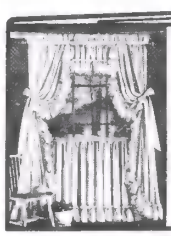
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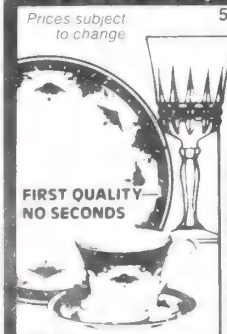
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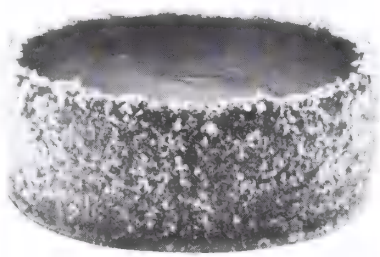
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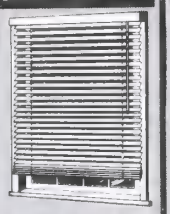
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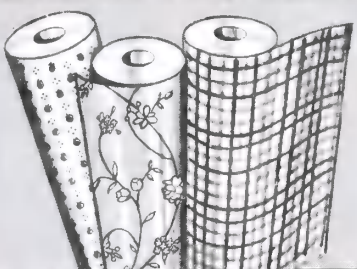




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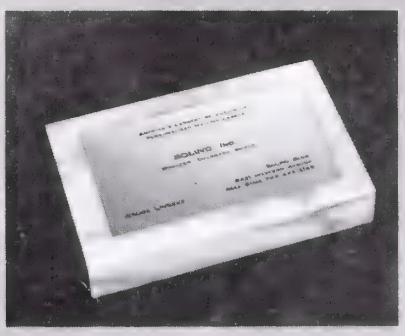
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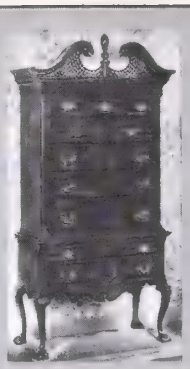


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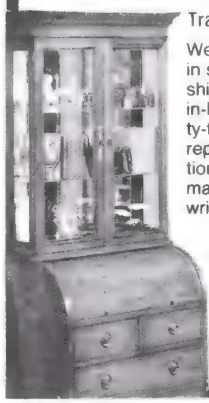


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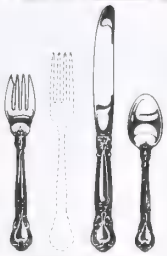




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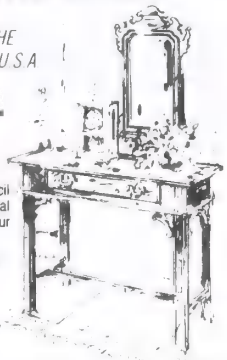
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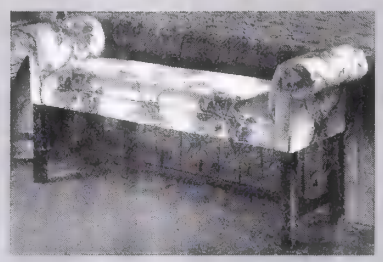
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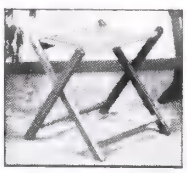
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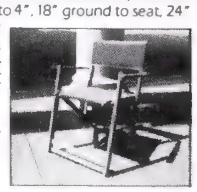
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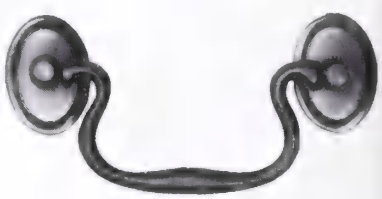
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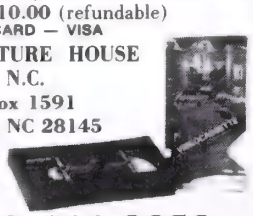
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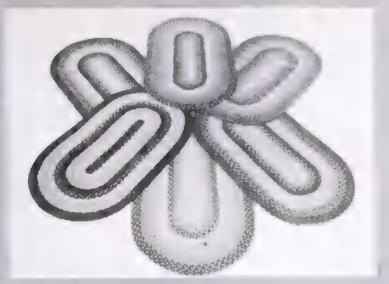


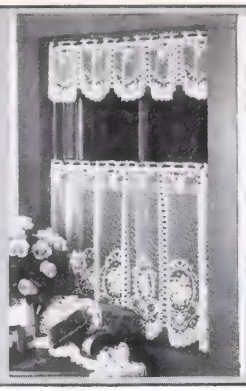
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL



☐ **My grandfather clock is signed "Peter Poignand, Jersey." It is almost 8 feet high and is made of mahogany. Part of the dial moves and the moon appears. I have tried to trace the maker but have had no luck. How old is the clock?**

—E.B., Johnstown, Pa.

Pierre Poignand was a clockmaker who worked in Jersey, England, about 1807. He came from a family of clockmakers and worked with his brother for several years. Another listed clockmaker was Louis Poignand. Perhaps you are misreading the name, or perhaps he anglicized his name. The clock is in the Georgian style that was popular in the early 1800s. If it is in original condition, with the old dial and works, it would sell for about $2,500.

☐ **Can you tell me anything about my dark oak table? It is about 29 inches high.** **—E.K., Lakehurst, N.J.**

A table like yours with a spade cutout and tenoned stretcher is pictured in "Limberts Holland-Dutch Arts and Crafts Furniture" catalog and is from about 1910. The cataloged table with the cutouts is 30 inches high, with a 45-by-45-inch octagonal top. Charles Limbert made several types of mission furniture in Grand Rapids and Holland, Mich., where he worked from 1902 to 1944. Many of the company employees were of Dutch descent, and the best line was referred to as Holland-Dutch. The furniture was made of solid white oak, with a special finish ranging in color from golden to dark. It was usually waxed or stained. Pieces were often marked with a brand giving the name. Mission is very much in style and is being reproduced for sale in stores today. Your table is worth about $2,000.



☐ **When was this type of iron candleholder used? The base is a horseshoe, and the stand is 28 inches high.**

—H.M., Hopkinsville, Ky.



Your candleholder is similar to one pictured in a 1928 book by Wallace Nutting. The exact origin is unknown, but wrought-iron candlestands have been used in Europe and the United States since the 17th century. Candles were often placed in holders that raised them as high as possible for better light in a larger area. Stands were made by the local blacksmith or colonist. Your stand was made to set on a table or to be hung from a beam. The upright ratchet made it possible to adjust the height of the candle. The horseshoe is unusual. Because this form has been pictured, however, it could easily have been copied by any competent ironworker. Antique wrought-iron lighting devices are rare, and, if original, your candleholder should be worth over $1,000.

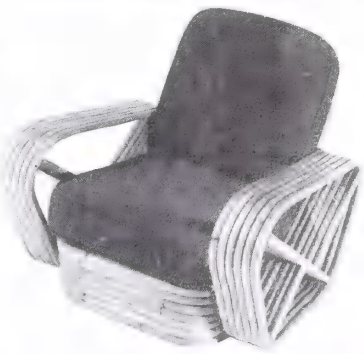
☐ **What was this metal figure used for? It is on a wooden base. Could it be an old weather vane? I have seen vanes shaped only like roosters or horses.** **—J.C.F., Green Mountain Falls, Colo.**



Weather vanes were important to the early American farmer, for the direction of the wind was an indication of coming storms. Vanes were often found on the highest building in a town. Grasshoppers, angels, fire engines, carriages, Indians and other figures were depicted. Farmers preferred figures that included horses, cows, sheep, birds, deer or dogs. The weather vanes in seacoast towns were shaped like fish or ships. Your ram was probably made about 1870, when several different types of sheep were pictured as weather vanes by a Massachusetts maker. The vanes, often gilded, were made of copper or zinc. All old weather vanes are popular with collectors, and yours is worth over $5,000.

☐ **This chair is part of a set of furniture that belonged to my mother. When was it in style? What is it worth?**

—Mrs. R.J., Sun City, Fla.



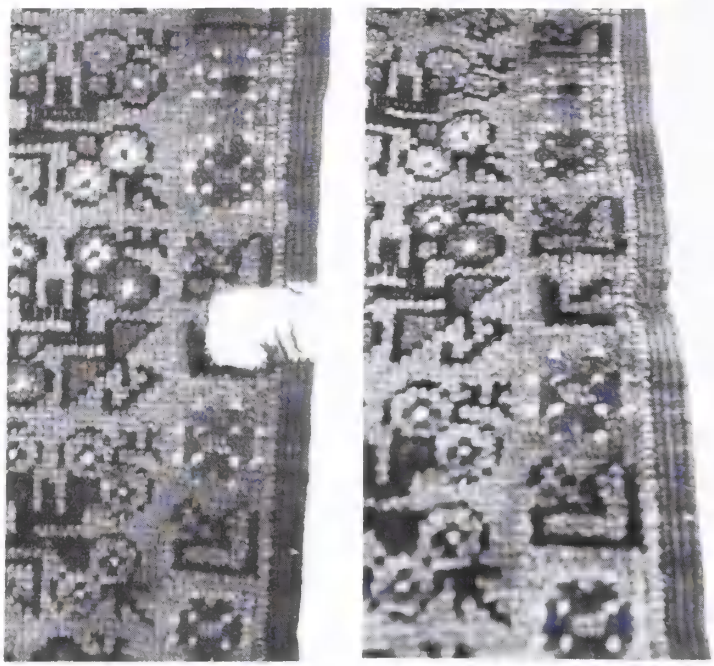
Art Deco-style rattan furniture is back in style. A reproduction of your chair is currently being offered for sale. The original was made in the 1930s by Rattan Art and Decoration Inc., of Manila, in the Philippine islands. Full sets were made, including side chairs, sofas, hassocks, tables and wastebaskets. The pillows used for the seat and back were often covered with colorful prints of tropical flowers. Although original pieces were considered suitable only for the porch, the style became more popular in the 50s, when the furniture was also used indoors. It was less in style by the 60s, when many rattan sets were thrown away. An old chair in good condition is worth from $300 to $400.■

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To repair discolored and torn areas in this Turkish rug, c. 1900, a restoration expert painstakingly matched, patched and wove in new threads, using years of hands-on training.

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Ann Anderson, Star Rte., Box 16, Upper Black Eddy, PA 18972; 215–294–9441. Mrs. Anderson repairs antique hooked rugs of manageable size (no larger than 5 by 7 feet), preferably (but not limited to) those of excellent quality and rarity for restoration, which requires careful matching and blending of old fabrics and colors. Send rug UPS for estimate. Backup time is about six months. Mrs. Anderson advises telephone inquiries.

S.D. Derelian & Son, 800 Graham Hill Rd., Santa Cruz, CA 95060; 408–426–2118. This firm restores Oriental and European rugs and European tapestries for both museums and private collectors. Services include cleaning, optional preparation for display and prepurchase consultation. On-site restoration is available nationwide for rare rugs and carpets. Telephone inquires: 9 A.M. to 4 P.M.

Linda Eliason, PO Box 542, Manchester, VT 05254; 802–867–2252. Ms. Eliason will assess any rug, but prefers to handle those of first-rate quality and rare design (no larger than 5 by 7 feet) and will consider limited travel to some on-site locations. Telephone for more details. Studio work takes two to three months.

Joseph W. Fell, Ltd., 3221 N. Clark St., Chicago, IL 60657; 312–549–6076. Mr. Fell, for 20 years a merchant of fine Oriental and antique European rugs, has an excellent but limited restoration service. He is glad to discuss feasibility of repairs, but will not accept delivery of rugs without prior agreement.

Irtex International Corporation, 421 E. 72 St., New York 10021; 212–879–1234. Operating in New York City for the past 14 years, this expert firm specializes in the complete restoration of Oriental and European handwoven carpets. Call Director Danny Anavian for information on the firm's comprehensive carpet services.

Tracy Jamar, 250 Riverside Dr., New York 10025; 212–866–6426. Tracy Jamar's extensive skill in textile conservation extends to the restoration of finest-quality hooked rugs of small size (no larger than 6 feet square). Her repairs include subtle filling of lost fabric, edge rebinding, and preparation for mounting. Send rug UPS and include $10 to ensure rug return.

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Helene Von Rosenstiel, Inc., 382 11 St., Brooklyn, NY 11215; 718–788–7909. Restorations of fine, rare textiles, the specialty of this small firm, include repairs of needlepoint-embroidered rugs; small, fine hooked rugs; some rag rugs (of exceptional quality only); Aubusson rugs no larger than 5 by 7 feet. Among the many services are cleaning, backing and relining of small rugs, and preparation for framing or other display. Telephone inquiries are advised. ■

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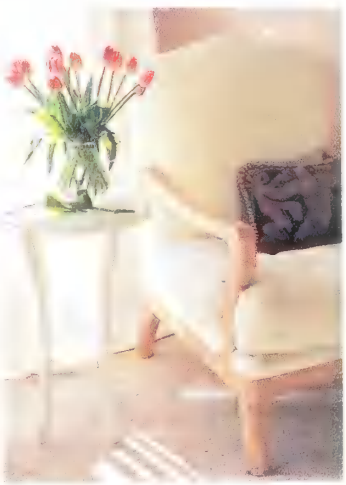
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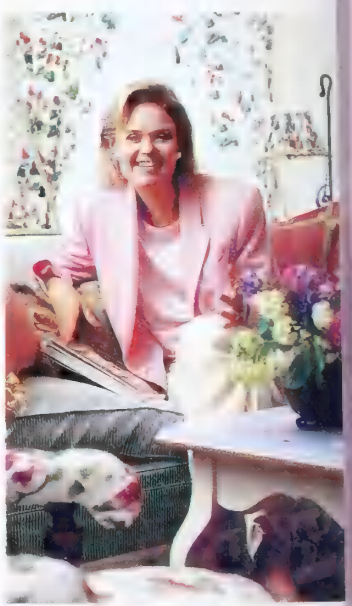
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COVER PHOTOGRAPH:
Designer Dennis Rolland chose a pretty trellis-pattern wallpaper to complement the simple charm of this sitting room. For more wallpapering ideas, see pages 39 to 47. Wallpaper, Arthur Sanderson & Sons. Hunt screen and accessories, John Rosselli. Photographer, Lizzie Himmel.



46 Walls, Katherine Stephens

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As I See It #3 in a series
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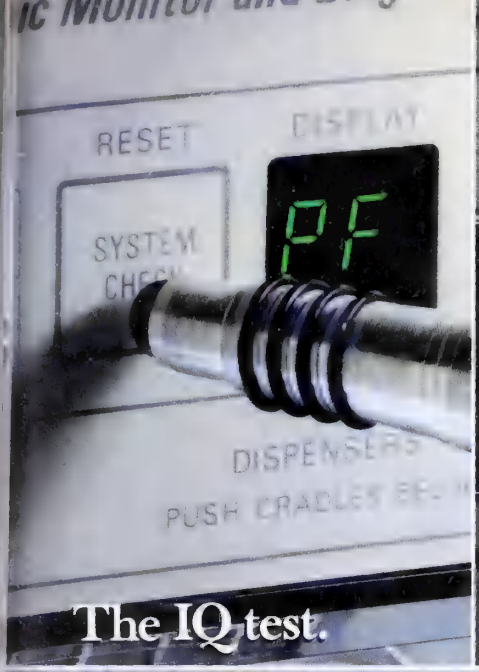
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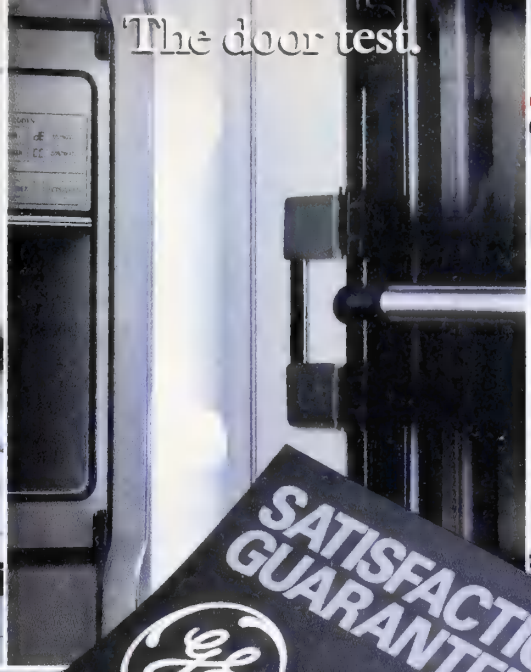
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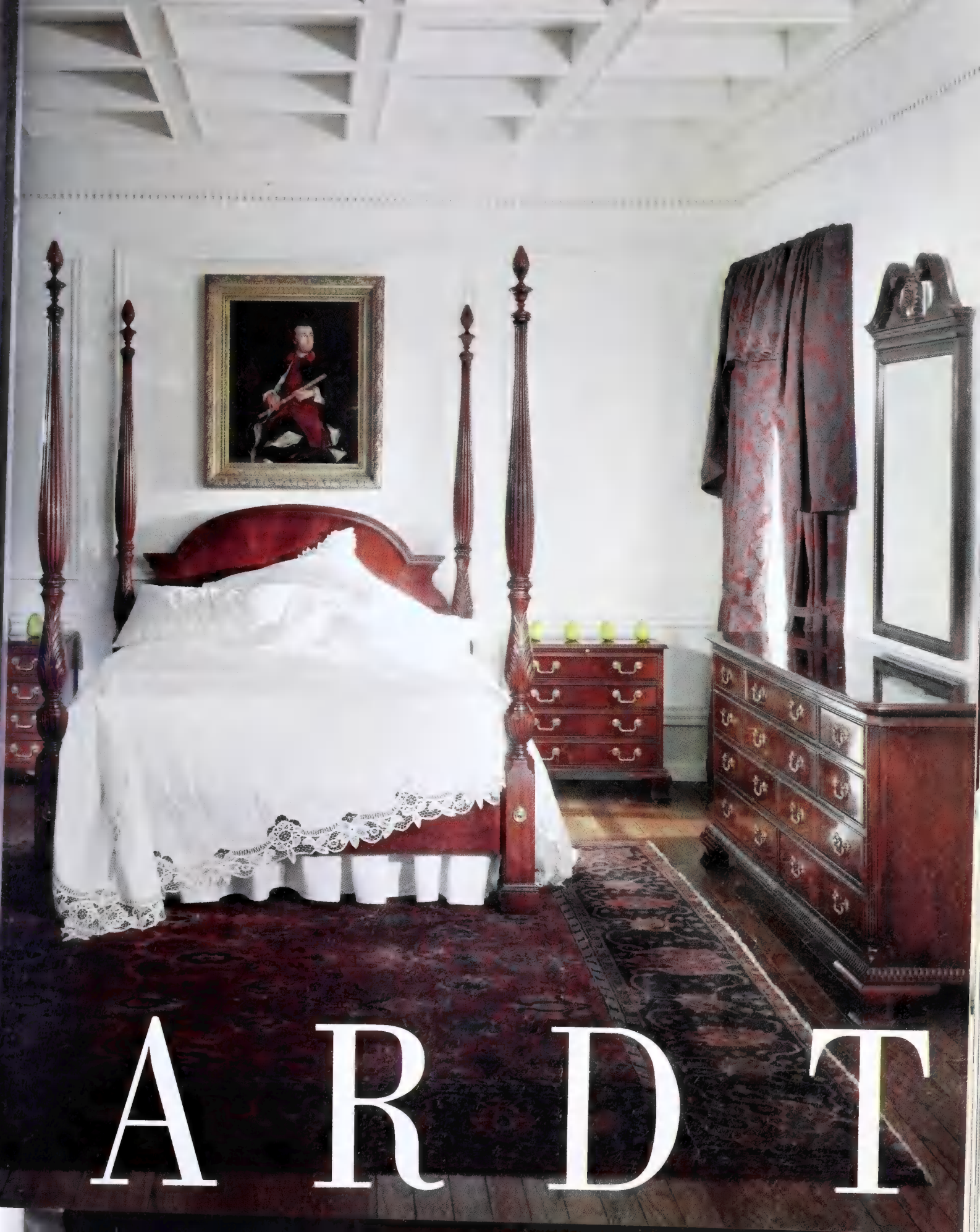
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THINKING ALOUD

WE HAVE TWO PERFECTLY SCALED, JUST-RIGHT GOLDILOCKS CHAIRS. DOES MY DAUGHTER SIT IN EITHER ONE? NOT A CHANCE

Just like you, we at House Beautiful have our own decorating trials and triumphs. Here, Features Director Joanna Krotz shares the perils and pleasures of decorating with children—in her case, charming 3-year-old Eva.

—JoAnn R. Barwick
Editor



ELIZABETH HATHON

Recently, at a meeting to plan one of our fall issues, a writer brought up a bit of Billy Baldwin's inimitable advice: "Every decorating scheme," she said, "needs what Billy Baldwin called 'the wrong note.'" I sat up straighter, struck by a phrase I hadn't heard in years. And had that click of recognition.

Around my house, the wrong note is about three feet tall, weighs 32 pounds and moves with the speed of discovery. My 3-year-old daughter. It's taken me a long time to relinquish authority and bow to my daughter's overriding design role in our lives—mostly because I've had the hubris to assume that I made such decisions. Maybe you've been there.

About three and a half years ago—back in the Before Birth era—we were in the market for a new sofa. After shopping around, we chose an off-white, cushy three-seater and felt rather pleased with ourselves. I envisioned soft, altogether buttery colors in the living room—creamy neutrals with some strong shapes and accents, all warm and tasty. Mom—because there's always a Mom when you're buying a sofa, whether it's a voice in your head or, as in my case, actually on the other end of the telephone—seemed to think this wasn't such a hot idea. "What about the baby?" She had that trying-to-be-diplomatic tone. "A light sofa can get pretty dirty with a baby around."

I puffed up with design righteousness.

"We'll just get it cleaned or washed or something," I said, confident. "I'm not going to change my taste or live with stuff I don't like simply because I'm a parent." Ah, yes. Daughters know best.

Each generation has grown a few years older and wiser now. The toddler, puzzled by the function of certain things on clothing and buildings and furniture, has learned the word "decoration." My lesson is a daily reminder. That cushy sofa, needless to say, is always kept under wraps, and one of my strictest housekeeping rules is to avert my eyes from the mess of my convictions every time I remove the sailcloth throw for yet another washing. Mom has figured out that sometimes design wins and sometimes practicality does. It's a trade-off.

Because that's the best compromise I can find. Kids, of course, live all over the house, not just in the rooms we set aside and lovingly fill with security blankets and kid-care colors. Despite every ounce of received wisdom about kid design and (what's irritatingly called) "childproofing," each household, I'm convinced, sets its own standards and makes its own exceptions. We've swept the surfaces of our home for those favorite, fragile and frightening objects that merely to see in the hands of a toddler causes one's heart to plummet. Yet I can't and won't live without treasures or grace. So, sure, I lock away the potentially scary items, but I let her see and handle the others. If some *objet* gets chipped or banged up, well, I've learned to accept it as a notch of life.

On the other hand, the kid herself will determine what works and what doesn't, regardless of careful plans. We have not one but two perfectly scaled, just-right Goldilocks chairs, one of molded red plastic and the other wood and red enameled. As cute as cute can be. Does my daughter sit in either one? Not a chance. Her favorite perch is the wide, right-angled corner of our L-shaped kitchen counter. "I want to get up," she says, tugging at my skirt. I scoop her up and sit her down. She chatters while I move around the kitchen, cooking, puttering, putting away groceries. She gets to help make muffins and scramble eggs. Who wants a red chair when you can be where the action is?

There has been the voice of the experts on kid design. And it's good advice, too. On page 50 of this issue you can be inspired by the New Orleans team of Ann Dupuy and Ann Holden. That living room—home to a young family—has creamy-white and light furnishings. When I first saw it, images of my poor sofa inevitably went through my mind.

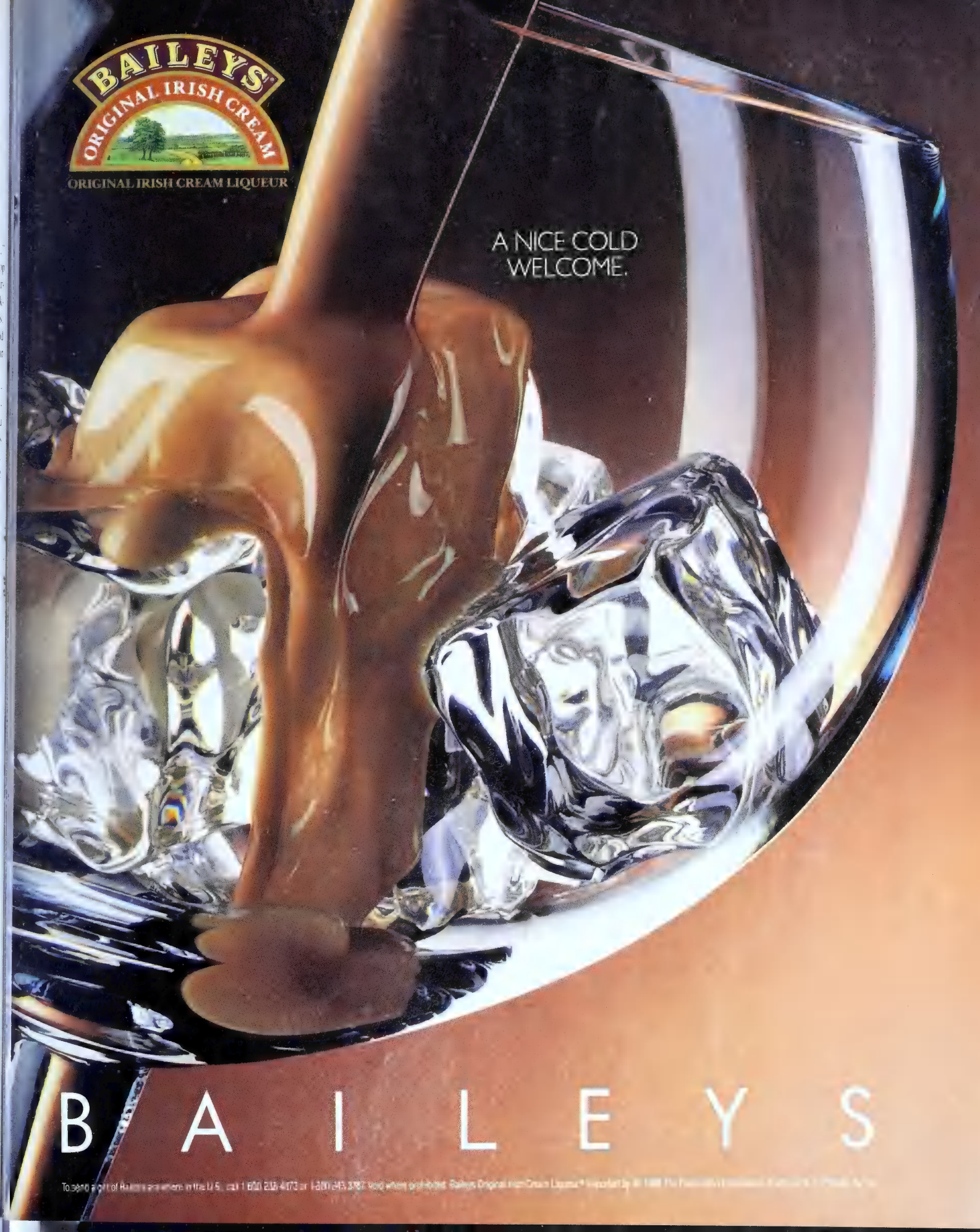
We asked the Anns about the two kids, aged 2 and 7, and how the family manages in the realm of sticky fingers. "There's no point in designing a living room around children's needs," responded Ann Holden, "because in a few years the kids have grown beyond the age of worry and you're stuck with a room you don't like." I couldn't agree more. And yet, that Mississippi house offers a second living room where the kids can hang out in comfort for the requisite few years. My New York apartment won't accommodate such an option. Which brings me back to temporary trade-offs—and sailcloth throws.

In truth, there are no rules about design and kids except those you make yourself and then shrug off when they no longer apply. Every six months or so, my daughter leaps onto a new plateau of development and all the rules change—design and otherwise. In the dim outline of the future I'm beginning to make out the shape of a new light sofa.

In the meantime, I think of wise Billy Baldwin and his wonderful wrong note: When design edits out people, when it's too perfect or too untouchable, the life goes right out of a room. ■

Joanna L. Krotz

Joanna L. Krotz
Features Director


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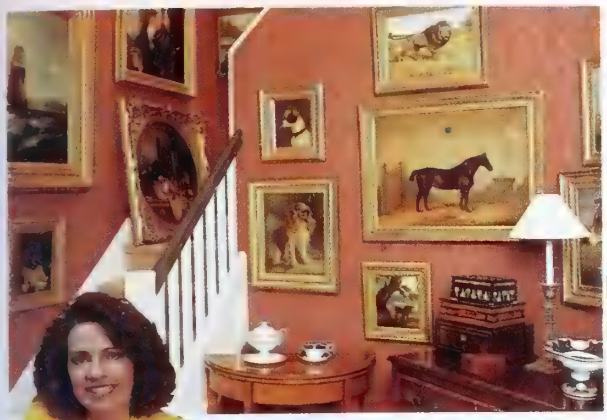
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STYLE BEAT



GEORGE BENNETT



Karen Warshaw *(left)* specializes in 19th-century English animal and landscape paintings; her townhouse shop is a favorite source for collectors and other dealers. From $700. Karen Warshaw Ltd., 167 E. 74 St., NYC 10021.



JEFF McNAMARA

Virginia, Charlotte Moss's new fragrance for the home, is like the hyacinth-laced spring air *(right)*. Mixing notes of jasmine, rose and muguet, the candle burns up to 50 hours and comes in a ceramic container, $50. HB readers may order direct. Add $5 shipping: Charlotte Moss & Co., Ltd., 131 E. 70 St., NYC 10021.

KNOCK ON WOOD

A recent addition to designer Emilio Bergamin's Taitu china is the Nature Collection, inspired by the textures of nature around his country home in Italy. One pattern, Ticino *(not shown)*, looks like pebbles under water. Legno *(left)* mimics wood grain. *Clockwise, from top*: service, $79; dinner plate, $35.75; butter plate, $13; salad, $18.50. At Bloomingdale's New York City and Chicago (Dept. #651). Also available by special order at: The Gate, 3742 SE Ocean Blvd., Stuart, FL, 407-286-3636; and Linens Et Al, 165 N. Robertson, Beverly Hills, CA, 213-652-7970. Or call Taitu: 214-742-8805.



JEFF McNAMARA

MATERIAL STYLE

From the design studio in the barn of her New England home, Laurie Morrow and her husband, Tom, run Hallie Greer Inc., a source for fabrics and wallpapers with a sophisticated country look. In addition to custom work for clients such as Malcolm Forbes and Parish-Hadley, Morrow designs two Hallie Greer collections: Country Estate *(below)* is a group of rich country-house chintzes; Country explores animal and botanical themes in cottons. Fabrics start about $15; wallpapers start about $18. Macy's, NYC; Higbee's, Cleveland, Ohio; Lee Bogart, Locust Valley, N.Y.



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JEFF McNAMARA

Just the thing for a weekend in the country, these suitcases *(left)* come in three sizes. Or stack them for extra home storage. From $10. Graduated sizes, in brown, black, hound's-tooth. Where to buy, write: Hi-Craft, 320 Fifth Ave., NYC 10001; 212-714-1035.►

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Colorful pitchers turn an old cupboard into a room dazzler. In old green cupboard, $1650, from Zona: cobalt creamer on very top, $75, Barneys New York. *Top shelf, from left:* Soleil pitcher, $87.50, Quimper Faïence; Majolica-shell creamer, $50, Mottahedeh; purple aster, $42.50, Fitz and Floyd; grape jug, $95, Barneys New York. *Middle shelf, from left:* Blue Fleuri faïence pitcher, $63.50, and creamer, $25, Pierre Deux; Rustica earthenware jug, $39, Williams-Sonoma; white jug with checked band, $23, Hartstone. *Bottom shelf, from left:* green-and-yellow creamer, $75, Barneys New York; Colore pitcher, $55, Vietri; sunflower, $47.50, Haldon Group; cherry, $15, Williams-Sonoma. *On counter, from left:* pansy pitcher, $800, Pierre Deux; sunflower, $120, Fitz and Floyd; roses pitcher, $75, Fioriware; basket-weave floral jug, $40, Hubert des Forges; Cavallo pitcher, $46, Vietri.

A crop of garden-inspired pitchers *(from left):* asparagus, $117, Grange; carrot pitcher, $45; creamer, $17.50, Fitz and Floyd; grape pitcher, $72.50; creamer, $45, Fitz and Floyd; peach, $20, Pottery Barn; grape cluster, $175, Palmer-Smith; lilac, $25, Lotus; lemon, $37.50, Haldon Group; cabbage leaf, $28, Hubert des Forges; green leaf, $28, Haldon Group.

Curved shapes cut elegant profiles. On library steps *(clockwise from top left):* shell-relief pitcher, $40, Vietri; wheat creamer, $25, Wolfman-Gold; scroll handle, $70, Hemisphere; large jug, $80, Hall China; hound handle, $150, Mottahedeh; hunt scene, $25.50, Haldon; scalloped-lip creamer, $20, Hall China; ribbed, $28, Haldon. On floor *(from left):* grape relief, $35, Wolfman-Gold; plain creamer, $20, Hall China; fruit relief, $23, Rosanna Imports.►



Editors KATIE RIDDER *and* CAROLINE ZIV
Photographer JESSE GERSTEIN

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SEE HB READER ADVANTAGE PAGES. FOR MORE DETAILS, SEE PRODUCT INFORMATION

STYLE BEAT

MAD FOR TEAPOTS

Garth Clark's new book, *The Eccentric Teapot* (Abbeville Press, $29.95), celebrates teapot collecting. HB's picks, for tea-drinking times *(clockwise, from center)*: pewter, $172, Barneys New York; cauliflower, $62.50, Fitz & Floyd; turquoise majolica, $45, Haldon; floral, $90, Fioriware; cauliflower, $80, Tiffany.



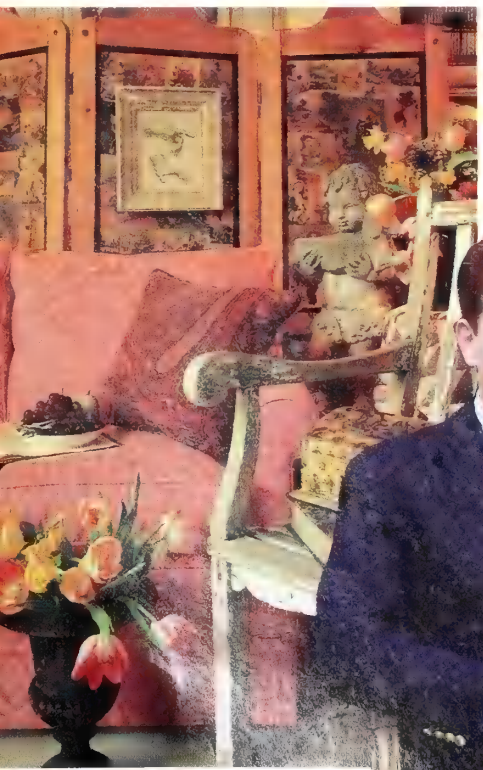


Now it's possible to order handsome prints by mail from J. Pocker, a NYC print and frame shop popular with designers. Richard and Robyn Pocker *(left)* offer prints priced $12 to $18 *(below)*. Catalog, $5: J. Pocker & Son, 824 Lexington Ave., NYC 10021.





CALIFORNIA TRAD



Not only is California's design style getting recognition, says Thomas Beeton, *(below)*, its nonglitz aspect is coming to the fore. That's the look Beeton sells in his design shop, where antiques share space with new items like the special-order sofa, $2,800 *(far right)*, and weathered bench, $500 *(near right)*. The shop also does interior decorating, homing in on the traditional California look Beeton favors. Rooms "look like they've always been there," he says, abetted by California's "marvelous light and color." 930-1/2 N. La Cienega Blvd., Los Angeles, CA 90069.



Very this-minute: mixing design elements from unrelated cultures, times and places. A winning example is Nason's French-provincial armchair *(above)*, upholstered in the bold patterns of a 75-year-old Middle Eastern kilim rug. The rug's geometrics add muscle to the chair's classic curved shape. Chair is $2,195, from Wayside Furniture Shops, Milford, Conn.; 800–533–2335.►

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STYLE BEAT

The most luxurious way to dry off after a shower: Snuggle into a sumptuous terry-cloth robe *(below)*. Royal Velvet's Peachglow robe is 100 percent cotton, $65. By Fieldcrest. For stores in your area, call: 800–841–3336.



ELIZABETH HATHON

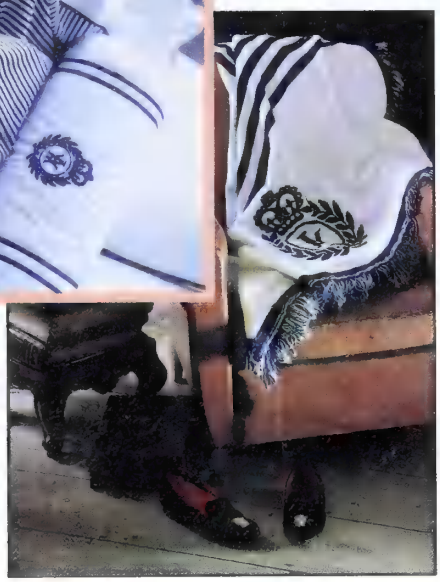
The latest wrinkle in designer sheets is the array of items companies are making out of designer sheeting—ready-made curtains, balloon shades and tableskirts. Sold in the linen department, these additions to the designer sheet collections make it easier than ever for you to give the bedroom a completely coordinated look. ■

Editors SALLY CLARK *and* DARA CAPONIGRO



Designer Louis Nicole's Siena pattern looks as if black-and-white antique architectural etchings had been framed on pillowcases and sheet border. The pattern is repeated on the border of the swag curtain *(right)*, $70. For Utica by Stevens, 1185 Sixth Ave., NYC 10036.





The Windsor Rose tableskirt *(below)*, $60, is part of a coordinating design by Liberty of London that includes curtains, a shower curtain and duvet cover. Sheet fabric is 100 percent no-iron cotton. This is one of four new designs by Liberty of London for Martex. Stores: 212–382–5185.

With Brittania, designer Adrienne Vittadini takes navy and white into the bedroom. Lap blanket *(near left)*, $36. Queen sheets *(far left)*, $42; comforter, $275; standard pillowcases, $32. From Fieldcrest. Stores near you: 800–841–3336.

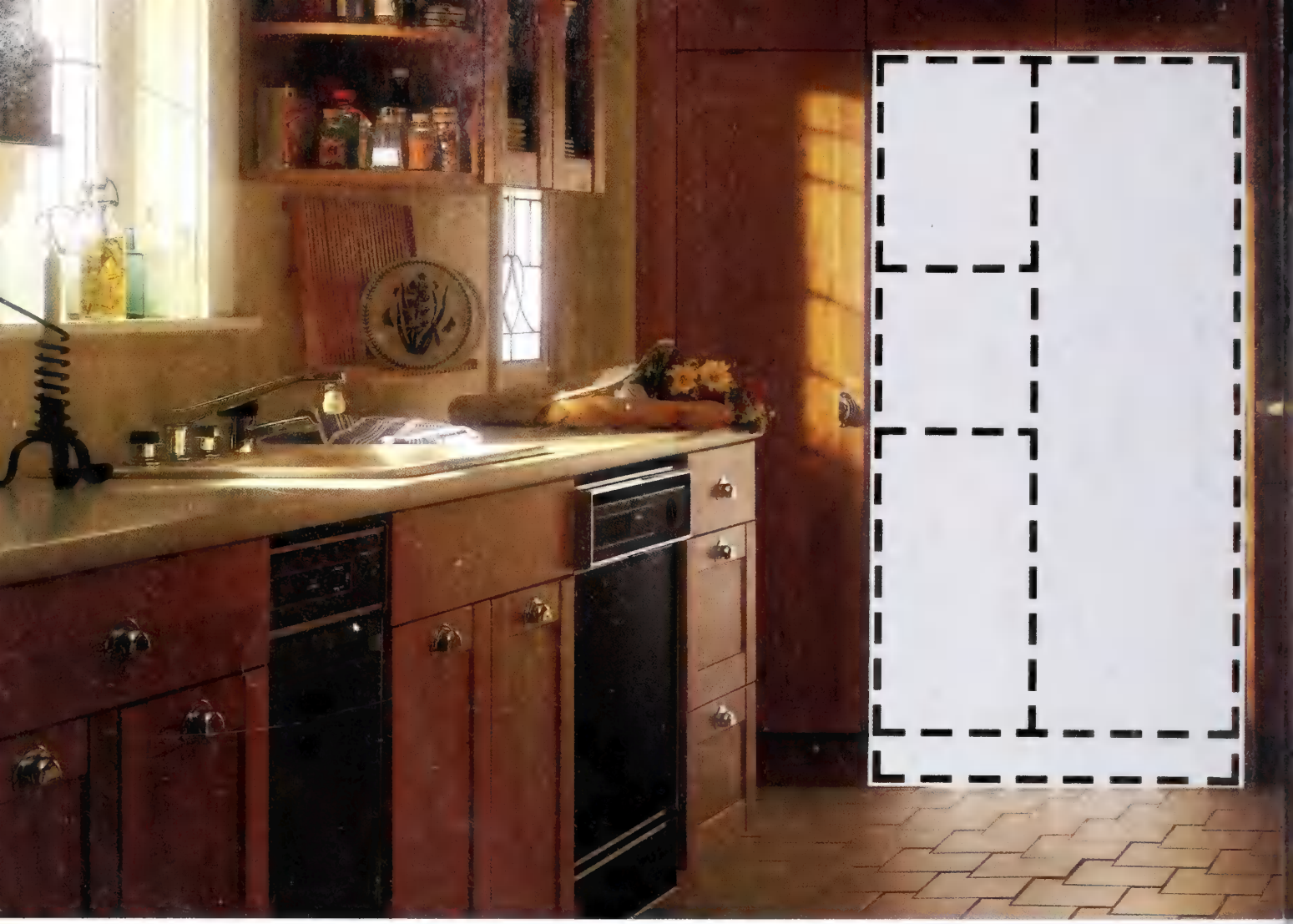


ELIZABETH HATHON

Mario Buatta's three new designs for Revman make it possible to have a completely coordinated bedroom, with curtains and tableskirt to match sheets and comforter. Annabel *(right)* features a tableskirt, 72 inches round, $40, and ruffled curtains—including valance and two tiebacks, $160, in an old rose pattern. Balloon shade in coordinating sprigged print, $90. Sheet fabric is 60 percent cotton, 40 percent polyester. From Revman Industries. Where to buy: 803–235–0658.

TOM McCAVERA





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FROM THORNHILL FARM

I'm waiting for a birthday party to celebrate our new house—so I'll know it's a reality



By DEE HARDIE

While the wings of our new summer house seem to be enduring the usual last-minute labor pains, another branch, lovingly produced, has been added to the Hardie family tree: a beautiful new grandchild, the very best of all gifts.

Introducing—and with pride—Charlotte McCargo Hardie, eight pounds, 19-1/2 inches long, with cheeks round and rosy.

Charlotte arrived two weeks early. Her trim is perfect, her plumbing works, and her interior decorator, her mother, Diana, dresses her every day in gowns of white with colorful designs.

My friend Alice thinks Charlotte Hardie sounds exactly like a Jane Austen heroine. And it does. *I* think Charlotte Hardie will always know her place, as her first name and her hometown are the very same: Lady Charlotte of Charlotte, Vt.

I arrived in Vermont the same day as Charlotte. In fact, while she was having her first diaper change, I was changing planes in Albany. And I came to help, especially with Meriwether, who is almost three and now a brand-new older sister.

Young parents these days try to prepare their children for the arrival of a new sister or brother months ahead of time. Our son, Todd, and wife Diana read book after book about new babies to Meriwether, talked about *the* baby, tried to cushion the coming event as neatly as they had the quilted bassinet in the nursery.

When Charlotte came home from the hospital, Meriwether decided to employ her very own tactics. She probably would have preferred to have Winnie-the-Pooh, her favorite companion, in the next room. And so she very simply chose to ignore the new issue, her new little sister.

I can't say that I blame her. Her territory had been invaded. Her country realm had been all hers for almost three years, and now she had to share not only the family seat, but also the arms of her mother and father. And grandmothers just aren't the same.

We can be a lady-in-waiting, we can carry groceries, do laundry, but there are those times when a child needs to be hugged, and carried, by those she loves the most.

I did make some points by buying Meriwether a doll that could go with her in the bathtub. Promptly christened Lily, this doll became Meriwether's child.

Two of Diana's friends had a much better solution for helping Meriwether realize that her family had increased. Pam and Martha, both young mothers, gave what they called "A Big Sister Party" a week after Charlotte was born.

"About this time reality sets in," said Martha. "The older child suddenly realizes that the baby is here to *stay*. A week is a long time in Meriwether's life, and now we're helping her celebrate Charlotte."

Along with their own children, Martha with Rachel, Pam with Marshall and Nicholas, they arrived laden with a wicker laundry basket filled to the brim with simple party favors and small presents. And Meriwether blew out the candles on the carrot cupcake topped by a parade of animal crackers.

Now *I'm* waiting for another birthday party, one to help us celebrate the birth of our new house. A party so I, too, will know that this house is a reality, after all these months of dreaming and scheming. And along with the carrot cupcakes, I think we'll serve champagne. ■

ELIZABETH HATHON



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DISCOVERING THE BEST B AND Bs

SLEUTHING OUT THE BED-AND-BREAKFAST INNS THAT REALLY DELIVER ROMANCE MEANS A FEW SIMPLE STRATEGIES. HERE'S HOW.

By JAMES POPKIN

Antique four-poster beds, freshly baked scones smothered with homemade jam, rocking chairs on the veranda—this is the romantic vision most of us have of bed-and-breakfast inns. The reality, however, can mean bedrooms facing a truck route, six people sharing a bathroom, intrusive hosts—or worse. Our dreams of romance and security often turn into a John Candy vacation farce.

Take the case of one friend who thought she was headed for a quiet weekend in the country. She reserved a room in a 100-year-old Rhode Island inn described in a guidebook as having a big wraparound porch and 10 guest rooms. When she and her husband pulled into the inn's parking lot, however, they were greeted by bumper-to-bumper cars and a sign that said "Welcome Rotary Club members." What the guidebook had omitted was that the inn had dining for 250. "There were people hanging out in the bar," the friend recalls, "and a packed dining room. Overnight guests were just an afterthought."

Such casual planning—and the disappointment that followed—is hardly unusual. With 5,000 to 6,000 B-and-B inns in the United States, and the thousands of private homes that bill themselves as B and Bs, it's not easy to find places with the right ambience: beautifully furnished bedrooms, five-star breakfasts, and innkeepers on a par with Sam Shepard and Jessica Lange. Memorable B and Bs do exist, but with no comprehensive rating books to lead B-and-B sleuths through the maze, finding the perfect one has become more challenging than ever. Here's how to find the best possible B and B and to make sure you leave the local Rotarian convention behind.

What Guidebooks Don't Tell You

However useful guidebooks can be, you need to read between the lines. A skilled travel writer can make even *Psycho*'s Bates Motel sound warm and inviting: "Quirky young innkeeper Norman Bates has cleverly decorated this handsome roadside rancher with campy 50s bric-a-brac. Don't miss his stuffed fowl collection in the homey parlor."

"People writing about inns should be more critical," says Bill Oates, a country inn consultant from Brattleboro, Vt. Oates thinks guides should tell readers when a place may be nice to sleep in but a lousy place at which to eat. "They should also tell you that trucks go by at three AM," he adds. There's an obvious reason why so few guidebooks ever include anything negative about the B and Bs and inns they describe: Many writers charge the owners a fee in order to be featured—typically, anywhere



MICHAEL DUNNE

from $25 to $100. But even B-and-B guides that do not charge a fee would find it difficult to do an annual evaluation of all the small operations opening each year.

B-and-B Newsletters

A far better way to learn about B and Bs is from newsletters—some of the best sources of unbiased current information on B and Bs. A fairly recent innovation, such newsletters are more expensive than guidebooks, but are updated several times a year and provide details on a wide range of services offered in B-and-B–filled towns. "The Discerning Traveler," for example, is published eight times a year, costs $50 for a subscription, and provides information on the history, crafts, shops, walks and fishing in B-and-B–laden towns. Because the newsletter does not charge innkeepers to be listed, it describes only quality B and Bs, and "not the kind of places where the kids have recently gone and the closets are still filled with their clothes," says Linda Glickstein, who with her husband, David, has been publishing the newsletter for three years. The Glicksteins travel to the towns they write about, stay overnight at the inns and interview prospective innkeepers. They have covered B and Bs throughout the Northeast and mid-Atlantic states, and as far south as Kentucky. Another discerning B-and-B newsletter is "Yellow Brick Road," started five years ago by California writer Bobbie Zane. She covers B-and-B inns in 10 states, from the Rocky Mountains to the West Coast, including Hawaii. The monthly newsletter, which costs $36 a year, provides frank, often critical reviews of established inns. "I tell it like it is," says Zane. Other newsletters include "Uncommon Lodging," a new monthly that covers B-and-B inns throughout the United States, and "Inn Review," which comes out 10 times a year and is based in Kankakee, Ill.

B-AND-B NEWSLETTERS

- **The Discerning Traveler,** 504 W. Mermaid Ln., Philadelphia, PA 19118; 215–247–5578. $50 per subscription.
- **Inn Review,** PO Box 1789, Kankakee, IL 60901; 815–939–3509. $35 per subscription.

Uncommon Lodgings, PO Box 181329, Dallas, TX 75218; 214–343–9766. $22 per subscription.

- **Yellow Brick Road,** 2445 Northcreek Ln., Fullerton, CA 92631; 714–680–3326. $29 per subscription.

Doing Your Own Research

Asking friends and neighbors for B-and-B suggestions seems a reasonable approach, but is almost always a gamble. Couple A's idea of B-and-B bliss may be privacy and romance—white terry-cloth robes, coffee and cinnamon croissants in bed, and a Jacuzzi for two. Couple B, on the other hand, may value chatting with an engaging innkeeper or sharing a few room-temperature Guinness Stouts with newfound friends.

A more reliable resource is to play 20 questions with B-and-B hosts. Former B-and-B owner Shepley Metcalf, of Cambridge, Mass., suggests calling prospective innkeepers to make reservations "and asking really specific questions, like how many rooms there are, how many people share a bath, how large the dining room is, whether it is open only to guests, and how long the innkeepers have been running their business."

The greatest advantage to the 20-questions game, Metcalf says, is that it will get innkeepers talking, and you can really learn what you need to know. "By asking questions, you'll learn if someone's friendly and whether you're compatible."

Vermont caterer Sharon Myers knows from experience to screen prospective inn owners on the telephone before making a reservation. She calls ahead to probe innkeepers about their cooking habits, a subject near and dear to the cholesterol-conscious Brattleboro chef. "I ask them what they prepare for breakfast," says Myers. "If they

(Continued on page 100)





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Sooner or later, every gardener develops a signature—one special plant to grow and to share. What's yours?



By KEN DRUSE

There are certain plants that I invariably associate with special people. For, sooner or later, everyone develops a favorite botanical, a "gardener's signature" to cultivate with pride year after year. Three exceptional plants in my garden unfailingly attract visitors' attention. Two are signature plants of gardeners I know; the third is my own.

Alice Barnhart's New Jersey garden has always been filled with familiar forsythia, peonies, hydrangeas and wisteria. But along the eaves of her stone and white-stucco cottage scrambles a botanical wonder I'd never seen before: porcelain vine. Here's a plant that would not be distinguished if it didn't have exquisite fruits: blue, turquoise, purple, white and black berries—all at once—on the very same plant! In some areas it's considered a weed, because of the grapelike leaves and vigorous tendrils. However, Mrs. Barnhart's vine variety is nothing short of spectacular. *Ampelopsis brevipedunculata* 'Elegans' has pink stems, and its variegated leaves have geometric patches of white, gray-green and very dark green. From a distance it looks as if it's been sprinkled with snow. All of us who know this plant and know Alice Barnhart will always remember how she trained it—and shared divisions of it with those of us fortunate enough to be her friends.

Bill Brumback, propagator for Garden in the Woods, in Framingham, Mass., is known for the work he's done with a vast number of native American plants. But whenever I think of Bill, I think specifically of 'Summer Sky,' a small Siberian iris that now thrives in my garden. In flower it appears covered with fluttering butterflies: sky-blue with white tails and spots of primrose-yellow. If you find a plant in the catalogs or through local growers, you can think of Bill Brumback—as I do—each year when this marvelous hybrid blooms to announce spring's passing into glorious summer.

With over 30,000 named varieties of day lily (I've even bred a few myself), how did *I* choose a favorite? Actually, one chose me. 'Catherine Woodbury' *(above)* is delicate, as *Hemerocallis* plants go, but the flower is what attracted me. It has a soft peaches-and-cream complexion—in contrast with the day lily's usual orange shades—with a dusting of pink and lavender glitter. And there's a halo of lemon-yellow surrounding a chartreuse throat. It took me years to find a source for this unique flower after glimpsing her briefly in a collector's garden. Today, friends of mine who have enjoyed her subtle beauty think of 'Catherine Woodbury' and me as inseparably linked in horticulture. Once a rare find, this plant is now available in all the fall catalogs.

What's *your* signature plant? I'm sure you have one. You may be able to propagate it now to share with gardening friends. They'll cherish it always—and think of you. ■

KEN DRUSE

THE SIGNATURE SEARCH

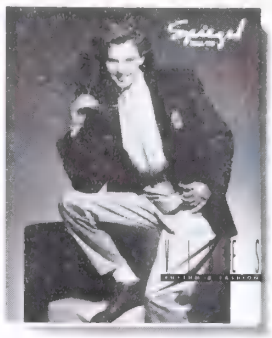
If you haven't settled on a special plant, be patient. Someday, one will call out to you, though you may be far from knowing exactly what to call it. A new book offers help: *Perennials for American Gardens* (Random House, $35) is a guide to thousands of plants—both familiar and rare, all destined to become favorites. Ruth Rogers Clausen and Nicholas H. Ekstrom spent years collecting data and photographing species. At 640 pages, their book is in-depth and sometimes technical, but by no means off-putting. It's a perfect beginning to start your signature treasure hunt.

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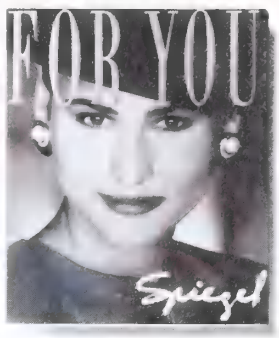
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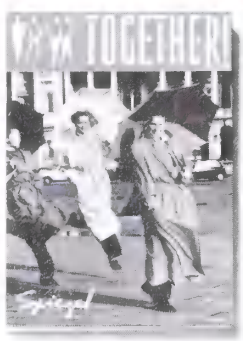
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THE RIGHT LIGHT

A SMART PLAN ANSWERS YOUR LIGHTING NEEDS AND LETS YOU MAKE SOME CHANGES YOURSELF

By GARY B. NOVASEL

Like many other Americans in recent years, you've probably added sophisticated new hardware to your home's technological assets. The VCR, CD player, microwave, personal computer and electronic security system have all increased your home's efficiency—and enjoyment. But one element in need of improvement may have been overlooked: the quality of your lighting.

Good lighting has emotional as well as physical rewards. It not only brings whole areas to life and lights up specific work spaces, but can strongly affect the mood of every room. Depending on the age of your home and its electrical capacity, a number of lighting improvements may be made with little fuss or expense. More demanding changes require help from a licensed electrician. But before doing anything, it's important to develop a lighting plan that will satisfy all your family's needs. For help, you may want to consult an experienced lighting designer. Then, plan in hand, you can ask your electrician which lighting solutions require a professional hand and which you can handle yourself. Here's a room-by-room house "tour."



In a Westport, Conn., kitchen designed by Beverly Ellsley, overall illumination comes from halogen track lights plus two hanging glass fixtures. Under-cabinet incandescents provide work light for the counters.

End Shadows in Your Kitchen

If kitchen lighting is not directly over work surfaces, you're probably standing in your own shadow. And if the room has one central ceiling fixture, you probably never have sufficient light on any work or cooking area. Track lighting may be the easiest remedy, and you can install it yourself, as it doesn't require massive rewiring. You remove the existing fixture and feed the track from this point. Track lighting placed directly over the edge of counters will provide essential task light for cooking and cutting surfaces. If you have an island work center, you can connect adapters to the track and mount hanging fixtures directly overhead. Other ideas:

- Install under-cabinet lighting, either incandescent or fluorescent. Incandescent is preferred, because it can be easily and inexpensively dimmed. Always mount under-cabinet lighting as far forward as possible—away from the back wall—so light is focused directly on your work rather than behind it. To conceal the fixtures, cabinet manufacturers commonly offer valances, which can be special-made from wood, laminate or any other material you wish.
- Consider over-cabinet lighting. In high-ceilinged kitchens there is usually a significant gap between cabinet tops and ceiling—a good spot for beefing up the room's general illumination. You can install individual fixtures or continuous-lighting strips—calling for incandescent, fluorescent or halogen bulbs. Halogens have the advantage of very white light, longer bulb life and 40 percent less electric consumption than incandescents, though this low-voltage bulb will usually require a transformer for household use.
- Build a simple cove or soffit around the upper reaches of your room and install small continuous-lighting sources that will provide uplight, which bounces off the ceiling. Here, too, your choices are incandescent, fluorescent and halogen. The fixtures may be channels with many sockets spaced along their length for bulbs, or small low-voltage lighting strips.
- Standard recessed fixtures are available that don't require ceiling demolition or special installation. These are commonly called "install from below" or "old-work housing" fixtures. The only problem may be feeding in the necessary wiring—ask your electrician how big this job is in your home.
- Some exhaust hoods include built-in lighting as a special option—a good way to get a concealed task light over your range or cooktop. Small cabinets mounted over a kitchen window create another spot where recessed downlights or small surface-mounted fixtures can be installed.

Flexibility in Your Dining Room

If your dining room is like most others, it's lit by a single chandelier. When your house was built, the contractor probably had that fixture installed dead center, not taking into account that the room might someday house a china cabinet or a sideboard that would push the dining table off center. You may have moved your table to compensate for that fixture's poor placement, but now might be a good time to move the light source, too. If you ever serve buffet-style, with the table

(Continued on page 101)

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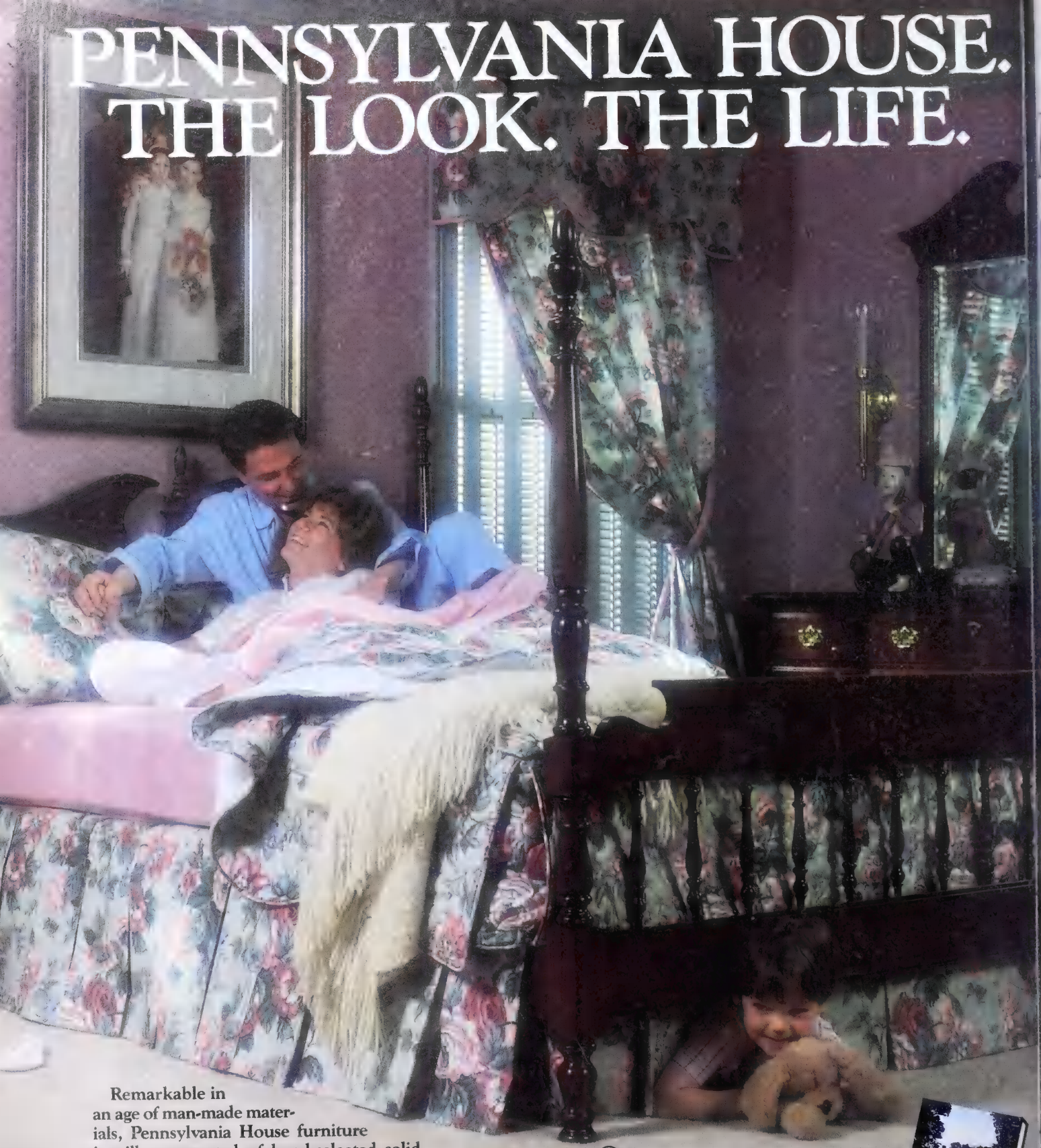
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HOUSE BEAUTIFUL
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Personal Style for Walls



Rooms with warmth and charm call for a fresh look at wallcoverings. We like what we see: prettier and more sophisticated patterns, plus coordinating papers and fabrics that make pulling it together easy. Here, top designers show how.►

Waverly's fresh striped wallpaper and garland border define this room's Swedish style. A mix of antiques, like this clock from Country Swedish, Inc., completes the Scandinavian look.

LILO RAYMOND

GREAT DESIGN AT RETAIL





Freya Block

Looking for decorating inspiration? Head for your nearest wallpaper book. "Wallpaper and fabric can trigger the design concept," says designer Freya Block. In this 1830s farmhouse, Block used Waverly's striped wallcovering and matching border for a look of Scandinavian freshness. Other advice:

- Wallpaper needn't stop at the walls. Paper doors for a unified look.
- Be inventive with borders. Block showcases doors and windows by wrapping them with the garland border.
- Soften a bulky fireplace with fabric—like this eyelet. ►

Blaze Stripe wallcovering, $19.99 per double roll; Dresden Border, $14.99 per yard; Rose Hips fabric on chairs, $25 per yard, treated with Scotchgard Fabric Protector; Maura for drapes, mantel, $29 per yard; all, Waverly. Table, $2,000; chairs, $450 each; all, Design Works. Prints, $70 each, J. Pocker & Son. China on mantel, $125–$1,500, Ages Past. Pitchers, $450–$1,750, Bardith, Ltd.

Inset: **Place mat made from Dresden fabric, $25 per yard, treated with Scotchgard Fabric Protector, Waverly. Glass, $31 each, Simon Pearce. Tableware, $215 per five-piece setting, Christofle. Monet plates, $125 each, Tiffany & Co.**

LILO RAYMOND

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Designer Dennis Rolland created a relaxing sitting room for owner Agneta Gruss *(above)* with trellis- and ivy-patterned wallcoverings, a stripe and a chintz.

A simple trellis wallcovering, teamed with a lively border and informal fabrics, gives a sitting room garden-room freshness

Dennis Rolland For Agneta Gruss

One of the virtues of wallpaper is the way it fills in a room's empty spaces, minimizing the furniture, accessories and pictures you need. For this sitting room, designer Dennis Rolland chose a simple trellis pattern by Sanderson for the background so he could use a few choice paintings and wall accessories. "A small pattern like this is a wonderful backdrop for pictures and wall objects," he explains. "It complements without being overpowering."

Rolland's vision for the space was a garden room. One plus: He'd worked with homeowner Agneta Gruss before and knew what she needed. "There's a formal living room elsewhere in the house," he says. "Agneta wanted a room where she could just relax." Informal fabric and wallcoverings were the answer—giving the space its soft, friendly feeling. "It's a very fresh and crisp room," says Gruss. "It reminds me of a charming tearoom." Rolland offers more wallcovering secrets:

- Wallpaper can lighten a dark room. "This room doesn't get a lot of light," says Rolland. "I wanted to give it a bright, fresh look." The green-and-white paper and cheery fabric do the trick—making the space feel warmer and more sunny.
- Borders add interest. Here, Rolland borrows a trick from English country houses by framing the mantel with the ivy border. Even furniture can benefit from a little border treatment. Rolland uses the ivy border in fabric form to dress up the sofa hem.
- Emphasizing the garden theme, Rolland stenciled the floor with a rose-colored lattice. *See Close-ups, page 75.* ►

Trellis wallpaper, $42 per euro-roll; Bowery border, $57 per euro-roll; Country Life fabric, $57 per yard; Candy Stripe fabric, $36 per yard; Bowery fabric, $45 per yard; willow fabric, $66 per yard; all, Arthur Sanderson & Sons. Lounge chair, $1,199, Hickory Chair Co. Floral vases, $225 each; Limited Editions. Coffee table, $340, Ron Fisher's American Country. Mirror, $10,000 per pair, Reymer-Jourdan. Floor and table stencils by Vladimir Rozenshtein. (See Product Information for kit-ordering information.)

***Following page:* Drop-front secretary, $6,500; Betty Jane Bart Antiques. Hunt screen, $7,500; horse paintings, $330 each; all, John Rosselli. Biedermeier chair, $3,250 per pair, Eileen Lane Antiques.**

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LIZZIE HIMMEL




LIZZIE HIMMEL





The trick to layering pattern on pattern: Use a two-color scheme

Sandy Ceppos

Just about every square inch of surface in this bedroom is covered with some kind of print or pattern—even the ceiling is wallpapered. Yet the result is light and soothing, not chaotic. "You can mix any number of patterned papers and fabrics," says designer Sandy Ceppos, "if they all have the same colors." Here, Cynthia Gibson's raspberry wallpaper sets the color scheme of rose and celadon green. More tips on decorating with several prints and patterns:

- Keep colors soft and avoid strongly contrasting shades.
- Ribbon-patterned curtains lined with a small print are reversible. "If you're spending money to have curtains lined, make both sides work, rather than lining them in the ordinary way," says Ceppos.
- Duvet cover is also reversible, with ribbon-patterned fabric in rose on the underside. Bows of eight-inch-wide dressmaker ribbon in green moiré punctuate the corners.
- Adding graphic punch to the pretty pastel patterns, Ceppos chose green-and-white-striped ribbons to tie curtains to rods *(above left)*.
- Double dust ruffles on the bed—in two different patterns—have a wonderfully generous look. Make each one from a double layer of fabric rather than simply hemming it.
- "I don't like rooms to look too thought out," says Ceppos, who hung a small gilt mirror on one side of the headboard to offset the symmetry of the centered bed with the flower print above it. ►

Berry Patch wallpaper, $40 per roll; Cynthia's Delight fabric for curtains, duvet cover, bottom dust ruffle, ottoman, $30 per yard; Madame in rose fabric for bed pillows, $31 per yard; Raspberries fabric for chair and large bed pillows, $31 per yard; Maxima in rose fabric for top dust ruffle and pillow ruffles, $30 per yard; all from Cynthia Gibson Inc. All fabric protected with DuPont Teflon soil and stain repellent. Desk, $3,225; mirror, $1,950; wicker chair, $765; needlepoint pillow on chair, $250; bedside table, $835; lamps with shades, $1,520; all from The Studio. Needlepoint pillow on bed, $200; painted shelf, $155; and gilt mirror, $260; all, S. Browne & Co. Curtain poles, finials and brackets painted by Ross Madole. Garden stool, $1,250, Niall Smith. Print over bed, $585, Catherine Sylvia Reiss.

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LIZZIE HIMMEL









One blossoming pattern of wallpaper and fabric makes a summery mood

KATHERINE STEPHENS

Spacious rooms are a luxury, but sometimes large bedrooms present their own decorating problems—namely, how to make them feel intimate. Here, designer Katherine Stephens creates instant coziness by wrapping walls and windows in Victoria Morland's matching wallcovering and fabric.

"Wallpaper and fabric can do so much," says Stephens. "The floral gives this room a lushness I couldn't have gotten any other way." As a counterpoint to the flowered pattern, Stephens uses rustic white willow furniture covered in a blue-and-white print to bring a country-cottage air to the room. More of Stephens's decorating strategies:

- A wicker bed gets the royal treatment with an elegant half-canopy—swagged, rosetted and lined in a tiny print.
- To give the room a strong focal point, Stephens places an antique table in the center of the sitting area. ►

Madame Bovary wallpaper on walls, $22.50 per roll; Bagatelle border around ceiling, $5.25 per yard; Stanhope wallpaper on ceiling, $22.50 per roll; Melanie wallpaper on lampshades, $22.50 per roll; all, Victoria Morland for Raintree Designs, Inc. Willow chairs and pillow fabric, Rouen, $22.50 per yard; Duvet cover and tester fabric, Madame Bovary, $24 per yard; tester facing fabric, Stanhope, $22.50 per yard; all, Victoria Morland for Raintree Designs, Inc., protected with DuPont Teflon Soil and Stain Resistant Repellent. Willow furniture, $52.75 to $341; all, Ron Fisher's American Country. Bed, $875, O'Asian Designs. Sheets, queen flat, $20, Martex.

JEFF McNAMARA

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COUNTRYMAN'S FLOWERS
THE Well-Furnished GARDEN

Garden Fresh

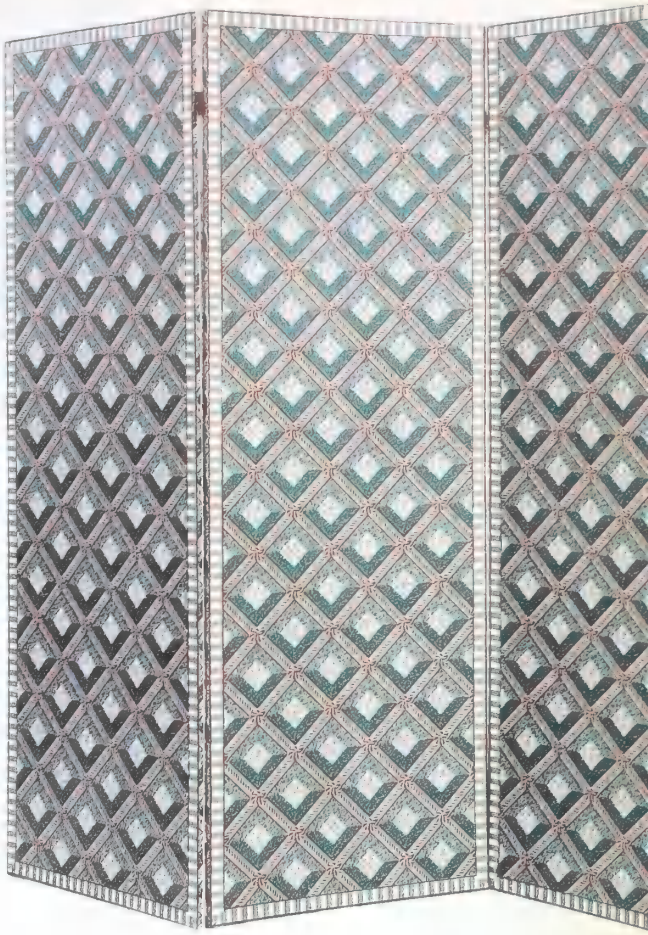
Charles Barone's botanical wallcovering makes it easy to indulge a love of botanical prints. This pattern—featuring eight different delicately colored wildflowers—blossoms beautifully in any room. Some tips:

- With a pattern this eye-catching, don't cover it up with pictures—let each botanical show.
- Though used here in a garden room, this versatile wallcovering would work just as well in a bedroom, kitchen or bathroom.

Fleurs Sauvages wallcovering, $28.50 per roll, Charles Barone. Floor tiles, $4.50 per tile, Ceramic Stiles. Unfinished chest, $196, Mastercraft. Table, $249; chairs, $159 each; Conrans. Birdcage, $325, Pierre Deux Antiques. Teapot, $150; cup, saucer, $50; all, Mottahedeh.



Many old wallcovering designs look as fresh to our eyes as they did when first drawn. This Hallie Greer pattern *(above)* is named for Winston Churchill ($90 per roll). It was reconstructed from a pattern originally chosen by Churchill to decorate his rooms at his family estate.



Screen wallcoverings, Rope Trellis, $38 per roll; Rope Border, $5 per yard; both, Sterling Prints.

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Beyond Walls

Wallpaper can bring drama to more than just walls. This unfinished chest *(right)* goes high-style with a mix of Laura Ashley wallpapers and a border. Screens also lend themselves to wallpapering. Here, a screen *(above right)* gets three-dimensional impact from Sterling Prints wallcoverings. ■

Editors KATHLEEN MAHONEY *and* ALLISON PERCIVAL
Writer RHODA JAFFIN MURPHY



Wallcovering for chest front and sides, Cirque, $27.50 per roll; border, Egg & Dart, $16.50 per double roll; top wallcovering, Infinity, $27.50 per roll; all, Laura Ashley. Chest, $229, Mastercraft. Marble capital, $900, Great American Salvage Co.

LIVING
IN THE 90S



Portrait perfect: Paula Parkes with KB (Kennett Brown), 7, and Liza, 2. *Right:* The house was endowed with gracious French doors and fanlights. More architectural character was added: a weathered broken-pediment doorframe and a stenciled floor border. Console, HBS Antiques. Mirror, French Collectibles.



THE NEW SOUTHERN COMFORT

Pared-down tradition—lean, clean and serene—makes a Mississippi dream house

After satisfying their wanderlust—two years in Dallas, a year in Madrid, then travel all over Europe—Paula and Roger Parkes returned to native ground in Jackson, Miss. It was time to settle down. Four years later, the thirtysomething couple found the perfect family house—lots of space and a big romping yard. While Roger got his periodontics practice under way, Paula turned her attention to making this 1967 brick house a home.

Life on the move meant the Parkeses had hardly a stick of furniture. "It was starting from scratch," says Paula, who enlisted the New Orleans design team Ann Holden and Ann Dupuy. A canny choice. Paula wanted comfortable, uncluttered rooms but with a slightly formal feeling—a touch of gilt. And creating airy spaces that highlight sculptural antiques is what "the Anns" do best.

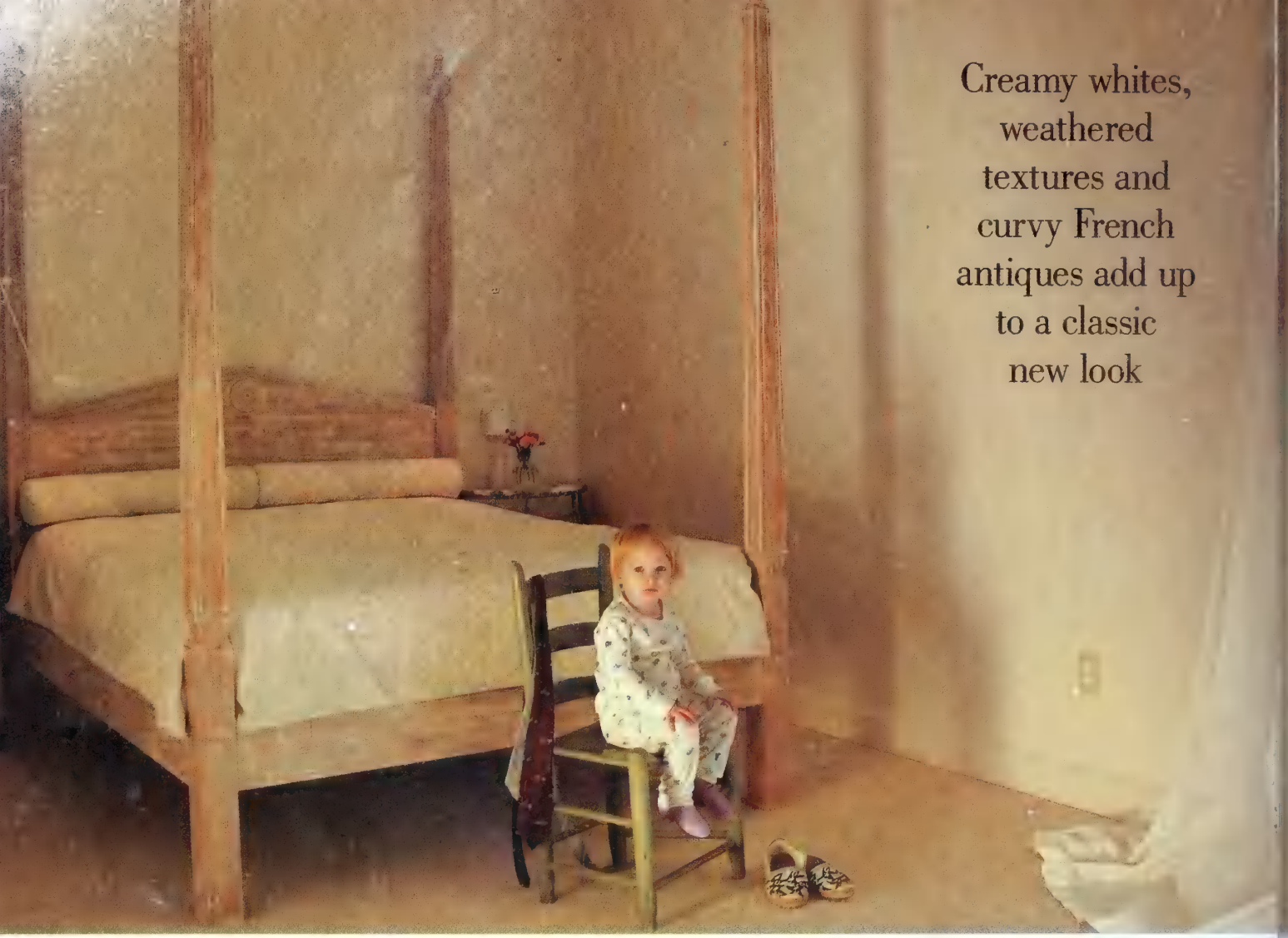
With characteristic irreverence, Ann Holden, who worked most closely with Paula, combined metal furniture with French Quarter antiques, loose canvas slipcovers with fabulous Fortuny fabric *(below)*. The result: "A very young, very now look," says Holden. "Yet these are rooms you can live with for a long time." ►







The living room's clean sweep of space—white walls, bleached floors and canvas slipcovers—is punctuated with gilded antiques, neoclassic shapes and the surprise of a chair's tiger stripes. A dhurrie adds just the right warming color and unusual pattern—without overpowering. A new fireplace, designed by Holden & Dupuy Interior Design, provides crisp contrast for a timeworn gilded mirror and new plaster relief. Vases, Ted Guenther. ►



Creamy whites, weathered textures and curvy French antiques add up to a classic new look

The collaboration between owner Paula Parkes and designers Ann Holden and Ann Dupuy began with this pickled-cypress bed *(above)*, originally designed by Dupuy for her own home. Paula remembered that bed from a magazine feature on Dupuy's house and called the New Orleans designers to inquire about one for herself. Why not let us be your designers, too? they asked. Paula, who'd tracked the team's work through the pages of design magazines, agreed. "We all hit it off right away," recalls Holden.

So began a year of endless phone calls and consultations—Paula driving to New Orleans to scrutinize antiques and furnishings catalogs, and the Anns traveling to Jackson, Miss., to measure, inspect and arrange. Paula was a quick study. "Instinctively, she was drawn to strong pieces with good lines," says Holden, who was surprised—and thrilled—when Paula herself found that pediment for the front hall, in a Dallas salvage yard. Paula also commissioned the fanciful bedside tables with brass swagging *(above)* from local craftsman John Imbragulio. Scouting a yard sale, she instantly saw potential in the tall side table *(opposite)*—once "ugly walnut-colored" and now freshened with white paint.

The Anns, of course, pulled everything together. Skilled at creating soothing spaces, they chose the palest pink for the master bedroom and added inconspicuous wall lamps on either side of the bed *(above)*. Known also for using ordinary materials in surprising ways, the designers ordered up luxuriously long curtains made from cotton duck, then hung them on iron rods—like skinny plumbing pipes. No common quilt here: A canvas spread was treated to big painted diamonds. And, instead of a pile of pillows, the bed's slender bolsters are a welcome change. Another dose of the unexpected in a house of original style. ■

Editor KIRSTEN HARWOOD
Writer JANE MARGOLIES
Photographer LANGDON CLAY

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Pale painted-on diamonds enliven the bed covering *(above)* and the muslin-upholstered dining chairs *(below)*. "The bigger the scale the better," says Holden of her oversize diamonds. This contemporary graphic plays off the curvy antique French chairs and table.





A stone's throw from the Baltic, this restored country cottage embodies the Scandinavian passion for simplicity



Scandinavian Style

The unpretentious white-trimmed house set on a grassy hillock near Stockholm's archipelago whispers of another era. Built at the turn of the century, then won by the owner's grandmother in a 1940s lottery, the cottage has evolved into a cherished retreat for the present generation. A massive restoration created one spacious living area and added a large wooden deck. Airy French doors with horizontal panels beckon to the sunlight and the flower-scented breezes Swedes love.►



Consistent with tradition, the exterior is preserved with "Falu red," a mix of copper pigment and linseed oil *(left and above)*. Just inside the front door, a distinctive round cupboard *(opposite)* is a charming boot closet.







Drifts of linen frame wide-open doors in the informal dining area, where a spare gate-leg table is relieved by blue Empire chairs►



It is easy to see why this turn-of-the-century cottage feels uncontrived and beguiling. Relying on comfort and simplicity, Scandinavian ingenuity incorporates clever living and storage solutions for the limited space. The snug alcove doubles as a guest sleeping nook. Nordic distaste for clutter means design schemes include deep closets and drawers to hide television and bedding. A pickled-wood ceiling adds height while concealing electric heat that



A glazed floor borrows blossoms from the chintz sofa *(opposite and right)*. The folding screen shields the kitchen after dinners.



"At times we feel as if we are living inside *a northern-lights painting," says the owner about her cottage*

makes the house cozy in winter. Soft-white walls and pearly-gray woodwork become a tranquil Swedish backdrop for the owner's loosely assembled collection of inherited antiques and paintings. The casual showcase of humble and grand furniture is enhanced by the liberal use of fresh, zesty cotton prints.■

Writer MARION FOX
Photographer ELYSE LEWIN

The space *(above)* around the fireplace (not shown) combines disparate styles with surprising grace. The secret? The well-traveled owner's confident style, adding a dash of European flavor and personal flair to her naive country cottage. An Empire sofa coexists happily with simpler pieces like the Gustavian chair and lacy rattan rollback. The tin lantern was brought from Italy by her grandparents.

WEEKENDS ON THE VERANDA

Redwood and rustic on the outside, this little California retreat is full of surprise within

In just 1,373 square feet, "this house speaks to everyone's notion of down-home," says owner Judy Swift. Set in northern California cattle and vineyard country, the house doubles its living area with surrounding verandas. ▶



LIVING
IN THE 90S



"The stairs give you a sense of drama, height and specialness," says architect Turnbull. "And the lessons of tradition—like high ceilings and exposed rafters—make a very comfortable house"





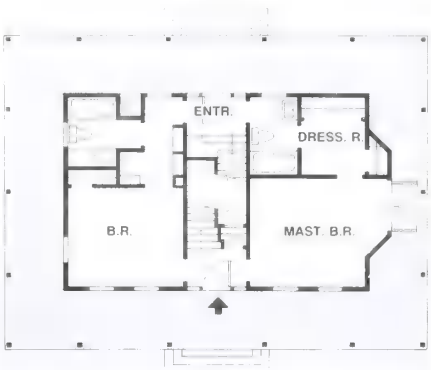
After a long drive on an overgrown road in Sonoma County, you come to a very small house nestled under a stand of tall oaks. Somehow, whoever you are, it feels as if you are coming home. Judy Swift describes herself as a "nester," so having a house that telegraphs *home* is a great satisfaction. The promise of that first glimpse is kept when you step inside. Swift especially loves it "up in the leaves" on the second floor. "It's like being safe in a tree house nobody knows about," she says. "My husband and I need the outdoors in our lives."

To design their weekend house, Thomas and Judy Swift, of San Francisco, chose William Turnbull—an architect who not only knows the territory through many design projects, but who in fact grows grapes in neighboring Napa Valley. "Tom wanted an unpretentious house, but I wanted someplace special," Judy Swift recalls. Turnbull managed to please them both. "A house doesn't have to yell at you to be memorable," he says. "It can build on experiences of other wonderful places to be timeless."

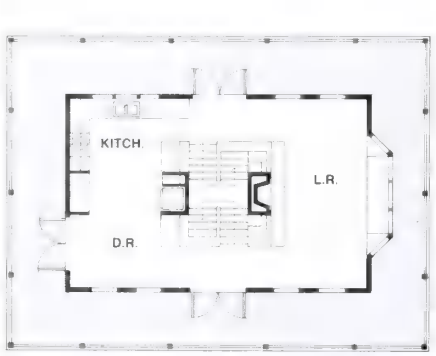
Outside, the house is evocatively traditional, with knee-brace veranda posts, board siding and two-over-two windows. The interior, however, is filled with surprises: no predictable center-hall plan here, with living rooms below and bedrooms above. Instead, you come in the front or back door to a tight little foyer and are, in Turnbull's words, "blown straight up the stairs." His unusual skylit scissor-stair (two flights with a shared mid-level landing) creates a soaring structure, the visual heart of the house.

The stair gives access in various ways to the private lower rooms and flowing, roof-high social spaces above. "Moving through the plan is fun," says Turnbull. "It's part of the game in a vacation house." ■

Editors SUSAN ZEVON
and JODY THOMPSON-KENNEDY
Writer ELAINE GREENE
Photographer CHRISTOPHER IRION



FIRST FLOOR



SECOND FLOOR

Floor plans *(left)* show a conventional bedroom plan, except that the scissor stair replaces a hallway. The upstairs social areas form a doughnut around the stair core and feel spacious because of the high ceiling, the surprise curves and angles, and interior designer Margaret Simon's use of cool, quiet colors. *Opposite:* Corbeled brackets highlight the stair enclosure, which houses a fireplace, cabinets and display ledges *(above, right and left).* Wicker furniture by Palecek, living-room kilim from Stark Carpet, painted trunk from Circa Antiques.

FOR MORE DETAILS, SEE PRODUCT INFORMATION


FALLING FIRE


LIVING
IN THE 90S

English know-how, American spirit and a collector's eye add up to **the gardening lifestyle** in Virginia



THE PLAYFUL COTTAGE GARDEN

Left: **Because foundation planting—rigid and formal—would not suit the eccentric charm of this Victorian stone cottage, a flower bed nestles right up against the side of the house. Pots of geraniums and petunias bring the garden onto the porch. 'Old farmhouse' hollyhocks *(above)* match the old-fashioned charm of the garden and the house.**

In our recent passion for perennial borders in the style of Gertrude Jekyll's, we Americans have tended to ignore an even older English gardening tradition—the cottage garden. What borders were to the landed gentry, cottage gardens were to the working class. Defined by John Brookes in *The Country Garden* as "a place where a random mass of showy flowers and vegetables represented brief respite from hard agricultural toil," the cottage garden was easy to maintain and overflowed with colorful plants.

Inspired by English cottage gardens but adapted to the hot summers of our North American climate, this Virginia garden has the best of both worlds. The unpretentious planting—almost wild in its abandon—and the vibrant colors are English, but the easy maintenance of the garden comes from choosing plants that do well in Virginia. Not all are native to America, but each was chosen for easy care. Random planting means the flower beds are wonderfully receptive to almost anything that's added—the ideal garden for avid plant collectors.

While the planting is unstructured, the design of the garden is not. Simple but strong, it consists of a brick path that curves from the brick wall near the street around to the front porch of the stone cottage built in 1896. Flanking the path are 10-foot-deep flower borders, which make the cottage garden. Densely planted with perennials and annuals, one has the side of the house as a backdrop, the other, a low hedge of yew. ►







The relaxed style of a cottage garden seems just right for this 19th-century stone cottage with its quirky combination of windows and scalloped terra-cotta tiles (just below the roof). And the color in the wide beds brightens the dour granite of the walls. Overflowing beds, which look so mature, are the result of two major investments the owner made early on. He had the top layer of clay dug out and replaced with a mixture of topsoil, compost and peat moss. Then, because he wanted the garden to look lush even in its first summer, he planted the perennials closer together than is usual.

To the original easy-to-care-for plants—purple loosestrife, phalaris, stachys lanata, 'The Fairy' rose, silver-leaved artemisia, coreopsis, daylilies, echinops, rudbeckia, garden lilies, coneflower and white phlox—the owner has added many plants given as gifts or that catch his fancy.

Annuals like nierembergia and cleome are put in each summer. And potted plants—geraniums and petunias—are moved about throughout the summer from porch to garden, wherever they look best. ■

Editor KIRSTEN HARWOOD
Writer ELIZABETH HUNTER
Photographer WALTER SMALLING

Right: **A rosy brick wall separates the garden from the street. With almost wild abundance, flowers tower above the wall and above the yew hedge, which edges the back of one bed.**

Top left: **In true American spirit of bending the rules, the owner added a formal touch at the garden's entrance—hibiscus standards with braided trunks in classic planters.**

Middle left: **Brilliant colors of the midsummer garden form a dramatic contrast to granite walls.**

Left: **In English style, masses of flowers spill out over the edges of their beds and into the path.**





THE HEART OF THE HOME

This **big family kitchen** cooks for today with a mix of toile and tech

So often when remodeling a kitchen, we get caught up in details—how many feet of counter space, where to put the microwave, which appliances to buy—and we forget the shape of good design. In our eagerness to use every square inch, we overlook grace and comfort, scale and proportion, focal points and textures. This kitchen, designed by William Diamond and his associate, Anthony Baratta, reminds us of priorities. "We don't ignore work triangles or traffic flow," says Baratta, "but rules about function can limit you. We always have the fantasy before we get into the reality." Their vision for this kitchen in Larchmont, N.Y., was to make it look as if it had been there forever. Cabinets with marble tops were copied from an English country house, and hanging light fixtures are antiques (*see following pages*). Because the designers hate pretending new inventions are old, the center island and range are the latest in looks and high-tech efficiency. "Islands are a relatively new concept, so we chose stainless steel," says Diamond.

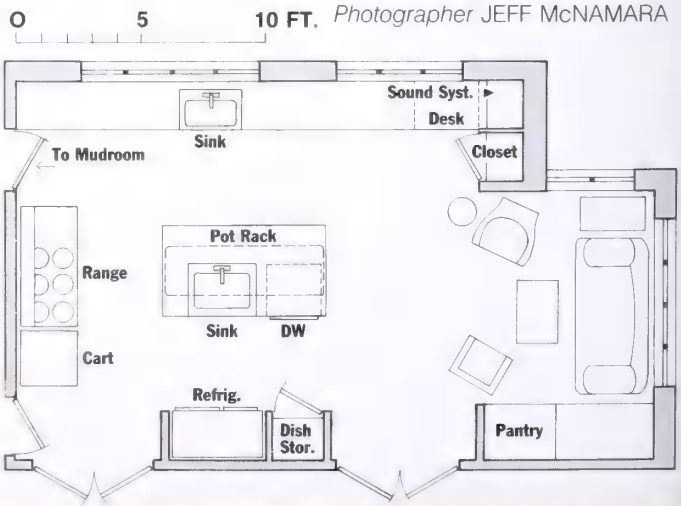
In any room this spacious, a variety of textures is essential. (To understand why, picture all cabinets and countertops clad in just one material—overwhelming.) Floor and backsplash behind the range are ceramic tile, cabinet with marble top is wood, and the island has a butcher-block top. "Because other first-floor rooms have intricately plastered ceilings, we wanted a pattern here, too," says Diamond. "The reproduction tin does that without being formal." ▶

Writer ELIZABETH HUNTER
Photographer JEFF McNAMARA



Above: **In an innovative design solution, a sitting area takes over where a dining alcove once was. The family uses an adjoining breakfast room. The new sitting area is a favorite place for the children in the family.** ***Left:*** **A sound system is built in next to the desk** ***(see plan).*** ***Opposite:*** **Rich green ceramic tile sets the color scheme for first-floor rooms.**

FOR MORE DETAILS
SEE PRODUCT INFORMATION




LIVING
IN THE 90S





The kitchen's easy drama comes from two key elements: the contrast of a gleaming professional range against a wall of creamy ceramic tile, and large-scale counters and island. "We like strong elements," says Billy Diamond, "and we don't diffuse the impact with little things. For example, we didn't interrupt the sweep of wall above the long cabinets with overhead cabinets."

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CLOSE-UPS

By PHYLLIS BARTLETT

BEST-DRESSED

Just right in a hall or a child's room, this hand-painted pine wardrobe also stands in the bedroom on page 46. A trompe l'oeil town house, it boasts painted trees and lamp. And, it's available mail-order, $995, plus freight.



JEFF McNAMARA



LIZZIE HIMMEL

This cloud/star stencil *(page 41)* is easy to do—everything except paint is in our kit. Paint table; let dry, then sponge on lighter color. Position stencil; sponge on clouds in uneven texture, then solid stars. After finishing touches, apply polyurethane. This stencil works also on a wall or ceiling. Kit contains one 20- by 36-inch Mylar stencil, sponge, brush, step-by-step illustrated instructions and color photo, $30. To order, see coupon, page 96.

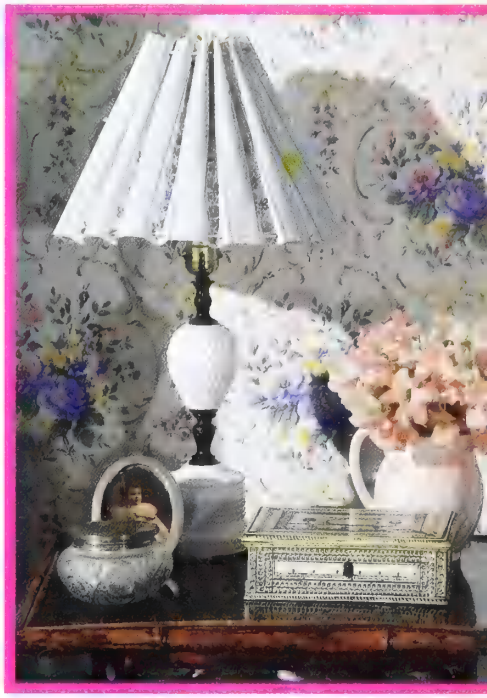


LIZZIE HIMMEL

STENCIL ART

"Our kit for this leafy stencil border does eighty percent of the work," says Vladimir Rozenshtein of V & Olga Decorating Co. *(page 41)*. You make a few measurements, then register marks ensure perfect alignment. Color choice is key. On a light-toned background (floor, wall, ceiling) paint on a rich tone (here, rose) for the first stencil. When paint's dry, apply second stencil in lighter color (here, cream) with a stippling brush, fading the color from base of leaves out. On a dark background, reverse the colors. The kit includes two 16- by 32-inch professional Mylar stencils, sponge, brush, step-by-step instructions and color photo, $40. To order, see coupon on page 96. For a similar diamond floor stencil, see **HB:** April 87, page 95. ■

Box-pleat a rectangle of paper along the stripes to make a striped wallpaper shade *(page 47)*. Punch a hole in each inverted pleat 1/2-inch below top or bottom shade edge. Run a long cord through each set of holes. Now, curve paper into a cylinder, overlap ends and glue in place. Next, using a clip-on shade as base, position cylinder, pull top and bottom cords and tie for desired shape. Time: one hour.



JEFF McNAMARA

TOPS IN TABLES

Katherine Stephens decorated this junk-shop extra table ($4) with wallpaper scraps to "enhance its old look" *(page 47)*. First, she cut out flowers and borders (the hard part). Held in place with Elmer's glue, off-center bouquet on top "adds charm." To position borders and small bouquets, she used pushpins, then glued a bit at a time. If desired, finish with a coat of water-based polymer.



JEFF McNAMARA

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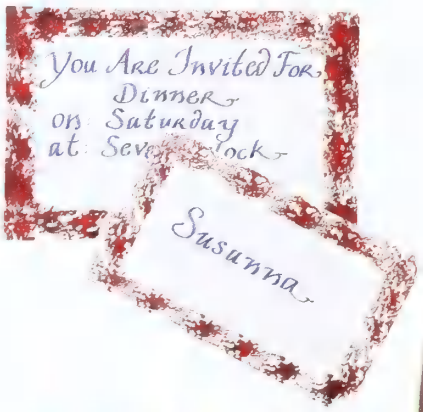
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ENTERTAINING PLUS

TODAY'S STYLE MEANS A MIX—OLD WITH NEW, CRYSTAL WITH MAJOLICA



When setting a buffet, think about composition—a lesson Susanna Vasillov learned by studying still-life paintings. "You don't want everything lying flat," she counsels. Her assorted pâtés *(above)* get a lift from fanned napkins in tall glasses. In lieu of the usual mixed bouquet, try sculptural fresia in etched bottles—a few go a long way. For drama: the strong shapes and vivid color of broccoli and lemon.





After eight years of tracking trends as a buyer for clothing stores, New Yorker Susanna Vasillov switched to fashions for the home. Last November, she opened a Madison Avenue tableware shop, Keesal & Mathews. Along with English chintz napkins, French wicker and hand-painted plates, Vasillov dispenses advice, encouraging customers to ignore the old everything-must-match rules: "Just as you can wear a fine gabardine suit with a cotton T-shirt, you can set the table with dressy crystal and casual majolica."

Vasillov practices the relaxed style she preaches. At her own dinner parties, she serves simple, unpretentious food, but her personal touches make it special. "I may just cook pasta," she says, "but there are swirled candles instead of plain ones, and wine in decanters."

Even with close friends, Vasillov sends handmade invitations *(above)*. Her recipe: Take unlined index cards, set off border with masking tape, then dab on watercolor with a cotton ball. Add the particulars with a felt-tip calligraphic pen.

The night of the party, Vasillov opts for a buffet "to break the ice and get everyone talking." She serves dessert and coffee around the table, however. "This ends the party on an intimate note." ■

Editor SARAH BELK
Writer JANE MARGOLIES
Photographer STEVE COHEN





Spice up dessert with surprise *(above)*. Small votives hold candles and mini-bouquets of sweet william and fresh mint—a clever use for leftover herbs. That perfect dessert-wine decanter is actually a bedside water carafe. The tiny yellow vase branches out with chocolate twigs. Under dishes of ice cream, layered plates add pattern and shape. *Left:* A hand-carved breadboard is recruited to serve the kiwi tart.

FOOD, COURTESY OF PETAKS
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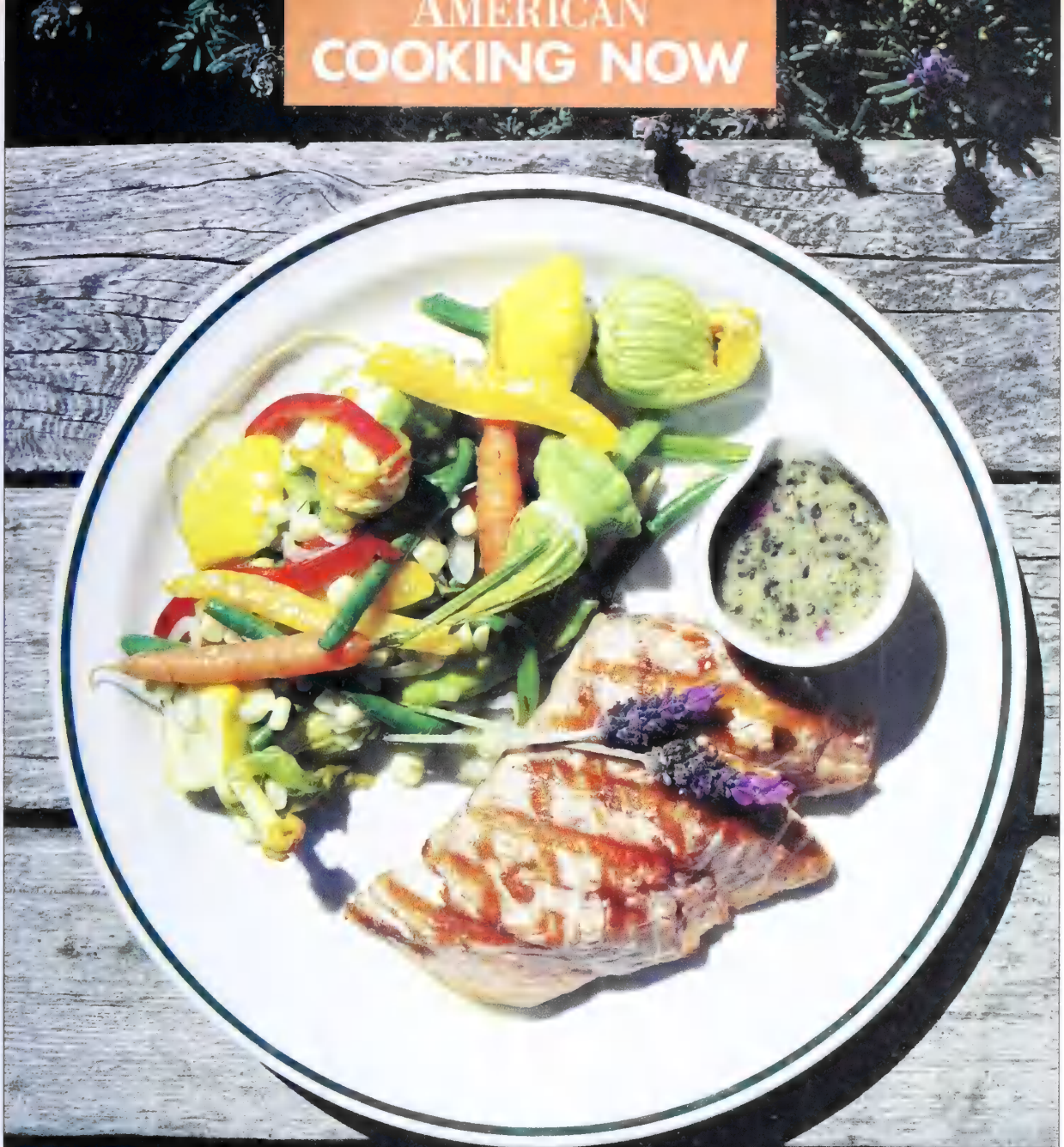
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COOKING WITH HERBS

Salmon steaks with lavender butter and summer vegetables.

A fresh crop of sophisticated herbs and blossoms—like fennel, lemon verbena or nasturtiums—adds zesty flavors to everything from first course to last.▶

From *Cooking With Herbs*, by Emelie Tolley and Chris Mead, to be published by Clarkson N. Potter, Inc., in October. Text copyright © 1989 by Emelie Tolley, photographs copyright © by Chris Mead





Chives heighten the mild flavors in Vidalia onion soup *(above)* and heart-shaped cheese biscuits *(left)*. Chives are also a good flavoring for eggs, cream cheese, sour cream and baked potatoes. Use chive blossoms as a garnish, too, as in the onion soup. Freeze-dried chives can be substituted for fresh.

Dill adds an aniselike flavor to Creole tomato soup *(left)*, as well as to salmon, yogurt dressings and salads. Like a squeeze of lemon, sorrel's tangy flavor makes it a natural with fish cakes *(right)* and other seafood. It's also great in omelets.

Use herbs and spices to balance flavors—mint cools down warm crème brûlée, sorrel adds bite to rich sauces, and hot pepper perks up chocolate ice cream

Fennel, rosemary and tarragon are a pungent mix for spicy pickled okra *(right)*. Nasturtium blossoms and leaves have a peppery flavor that complements the richness of grilled scallops *(below)*. Add nasturtium petals to salads for a pleasant bite, or use the whole blossoms for crabmeat stuffing *(bottom right)*. ►









There was a time when the word "herb" meant a bay leaf in the soup or a pinch of dried oregano in the spaghetti sauce. Thanks to a new generation of innovative American chefs—and their insistence upon straight-from-the-garden ingredients—fresh thyme or piney rosemary are as likely in stuffing for roast chicken as good old parsley. There's a renewed interest in spices and edible flowers, too. The most stylish restaurants across the country are serving up spicy Cajun-style dishes, salads composed of baby lettuces, blossoms (like borage, nasturtiums and violets) and herb flowers. An added plus for sweets *and* savories: Spices, herbs and flowers are a more healthful way to season than sugar and salt, and they give almost any dish instant eye appeal. ■

—SARAH BELK







Calendula petals add a subtle saffronlike flavor to old-fashioned coconut cake *(top left)* and a colorful garnish, too. Lemon verbena adds a citrus-y taste to a basic pound cake *(above left)*. Mint is probably the most refreshing of all herbs. Its cooling flavor is welcome counterpoint to rich crème brûlée *(left)*.

RECIPES BEGIN ON PAGE 89



Garden-fresh desserts finish the meal with a flourish: Try lemon-verbena cake or rose-petal sorbet for a finale that sings summer breezes

Johnny-jump-ups give lively color to a wheel of Brie *(right)*. A satin ribbon and ring of Calla lilies add a final fillip. Mint plus lavender-scented honey flavor the sangria sorbet *(below left)*. A pinch of hot red pepper adds heat to frosty-cold Mexican chocolate ice cream that's flavored with cinnamon, almonds and coffee *(below right)*.



Roses, used for years in jams, jellies and syrups, add a romantic flavor to sorbet *(left)*. Sugar-frosted petals make a shimmery edible garnish. Always choose roses in full bloom, when they're most fragrant and flavorful. Remove the bitter white "heel" of rose petals before eating.



WINE & GOOD SPIRITS

By EUNICE FRIED



WINE TO SERVE WHEN THE TEMPERATURE SOARS—WITH GRILLED SAUSAGE TO SEAFOOD SALADS



Change—as much as variety—adds spice to life. And in summer, change means reaching for wines that echo the fresh, easy spirit of the season. Gone for a while are winter's sturdy, full-bodied wines, with alcohol high enough to warm us, maturity that triggers respect, robustness that demands hearty foods. In their place come summer's youthful wines: crisp whites, fruity rosés, easy-to-drink reds and sparkling wines. Because they're usually lower in alcohol and lighter in body than winter's wines, the wines of summer are better thirst-quenchers. Served cool to cold on a hot day, they refresh. And because they are enjoyed while they are young and lively, drinking them is more a joyful quaff than a solemn event.

Like the wines, the foods of summer are flavorful but relaxed and informal. We tend to toss them in salads, grill them, or buy them ready-made to pack in a picnic basket. As for matching food to wine, there are a few "proper" marriages, but no absolutes. Here are some favorite combinations for relaxed summer dining.

● SEAFOOD SALADS

Whether it's a lightly dressed mélange of briny clams, scallops and shrimp *(above)*, a lusty Niçoise salad with fresh tuna, or sumptuous cold lobster with herbed mayonnaise, seafood salads go swimmingly with light Chardonnays. From California try the vibrant S. Anderson 1986 ($18) and the Hess Collection 1986 ($14); France's Chartron et Trébuchet Bourgogne Blanc 1987 ($10), with its melonlike aroma; and the clean, light Mâcon Igé 1987 ($8.50). Also companionable with seafood are California Sauvignon Blancs. Try Philip Togni's 1986 ($11.50), as well as those from Robert Pepi, Carmenet, Beaulieu and Simi. A startlingly good Spanish version is the silky Marqués de Riscal Rueda 1987 ($6). Other whites that complement delicate seafood include Sichel Novum 1987 ($7), a new German wine that tastes dry, finishes mellow. From Italy, try the 1987 Libaio, with its aroma of flowers and fresh meadows, and Galestro, a light wine made by Ruffino, Antinori and other producers. Average price: $7.

● GRILLED FOODS: FROM RIBS TO CORN

The longer the grilling and the more piquant the sauce, the stronger-flavored the wine should be. Consider a dry, fruity Simi ($7.50) or Firestone ($5.50) Rosé of Cabernet with grilled peppers, mushrooms or corn. Grilled fish calls for a gutsy Oregon Pinot Gris from the Eyrie Vineyards ($9). Pungent sausages, ribs or vegetables with spicy sauce *(above, right)* call for an Alsatian Gewürztraminer: Try Clos St. Landelin ($11.85), Château de Mittelwihr ($11) or Hugel ($11). With chicken in tomato-y barbecue sauce, turn to a medium-bodied red wine: Beaujolais '88 by Sylvain Fessy or Duboeuf; a Bordeaux petit château, such as Château Fourcas-Hosten '85 or '86 ($13.75); or Louis M. Martini Zinfandel ($7.25).

● CHEESE AND FRUIT

Cheese, fruit and wine have an affinity made in heaven. Think of a juicy peach with its luscious sweetness and perky acidity matched to a plump, soft-ripened *Chaource* with its subtle mushroomy flavors or, for contrast, a lightly assertive, firm aged Gouda. Serve cantaloupe, watermelon, casaba or Crenshaw melon with a rich triple cream—Explorateur—or, for a play of flavors, with a tangy young chèvre or chunks of briny feta cheese. Pair summer berries with a triple cream or, for counterpoint, a fine blue—Bleu de Bresse, Roquefort or Gorgonzola. To highlight these pairings, open a bottle of Muscat Beaumes-de-Venise, such as the one from Prosper Maufoux ($15.40). It's a sweet, lightly fortified wine with an apricot-and-honey bouquet. For a special occasion, celebrate with a fruity champagne, such as Lanson Brut Rosé 1982 ($34). It is, finally, the most elegant welcome to summer.■



ALL PHOTOS: MARK HILL

A New York wine writer, Eunice Fried is the author of Burgundy: The Country, the Wines, the People.

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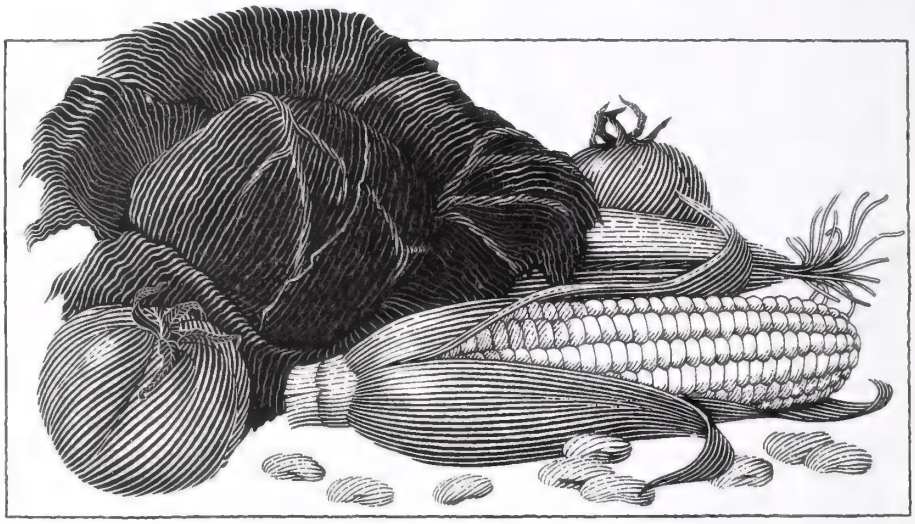
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QUICK COOK

A TRIO OF TANGY SALADS FOR BACKYARD PICNICS AND HOT SUMMER NIGHTS

A warm chicken salad with cool, crisp greens and a barbecue-sauce spiked dressing is the focus of this lazy summertime menu. Offer crusty bread with the salads and lemon cookies with the berries. Serve with ice-cold beer or a fruity California Sauvignon Blanc, such as the one from Hanna or Cain Cellars. Menu serves 4.

—MICHAEL McLAUGHLIN



WARM BARBECUED CHICKEN SALAD

3 tablespoons smoky, tomato-based barbecue sauce
1 egg yolk
2 teaspoons red-wine vinegar
1 teaspoon salt
1/2 teaspoon plus 1/8 teaspoon freshly ground pepper
1/2 cup olive oil
1/3 cup all-purpose flour
1/2 teaspoon each thyme, dry mustard and paprika
1-1/4 pounds boneless chicken, sliced into 1/2-inch strips
1/2 cup vegetable oil
8 cups mixed salad greens, such as romaine, red leaf, arugula and radicchio

☐ In a medium bowl whisk together sauce, egg yolk, vinegar, 1/4 teaspoon salt and 1/8 teaspoon pepper. Slowly whisk in olive oil until well blended. Set aside.

☐ Mix together flour, 3/4 teaspoon salt, thyme, mustard, paprika and 1/2 teaspoon pepper. Dredge chicken in flour, shaking off excess. ☐ In a large skillet over medium-high heat, warm vegetable oil. Add chicken and cook 5 minutes. Turn and cook 3 to 6 minutes, or until cooked through. Drain on paper towels.



BRIAN CALLANAN

☐ Arrange greens on plates. Top with hot or warm chicken and drizzle with dressing.

SLAW WITH TARRAGON-MUSTARD DRESSING

1/2 cup plain unsweetened yogurt
1/2 cup mayonnaise
3 tablespoons Dijon mustard
1 tablespoon minced shallot
1 tablespoon minced fresh tarragon (or 1 teaspoon dried)
1/2 teaspoon salt
6 cups finely shredded white cabbage

☐ In a medium bowl whisk together yogurt, mayonnaise, mustard, shallot, tarragon and salt. Transfer to a bowl and toss with cabbage.

☐ Refrigerate at least 1 hour. Toss again before serving.

SUCCOTASH SALAD WITH BASIL VINAIGRETTE

1-1/4 cups diced tomato
1-1/4 cups cooked fresh corn kernels, (or substitute frozen corn, thawed)
1-1/4 cups cooked fresh baby lima beans, or substitute frozen limas, thawed
1/3 cup diced red onion
1/4 cup olive oil
4 teaspoons red-wine vinegar
3/4 teaspoon salt
1/2 teaspoon freshly ground pepper
3 tablespoons julienned fresh basil leaves

☐ In a large bowl combine tomato, corn, beans and onion. Stir in oil, vinegar, salt and pepper. Refrigerate at least 1 hour.

☐ Just before serving, stir in basil and season to taste.

BLUEBERRIES WITH RASPBERRY PUREE

1 pint fresh raspberries
1 tablespoon fresh lemon juice
Sugar, to taste
1 pint fresh blueberries
Unsweetened whipped cream or crème fraîche, to garnish

☐ In a bowl crush raspberries. Stir in lemon juice and sugar, to taste.

☐ Divide blueberries among 4 bowls or stemmed goblets. Top with purée and whipped cream. ■

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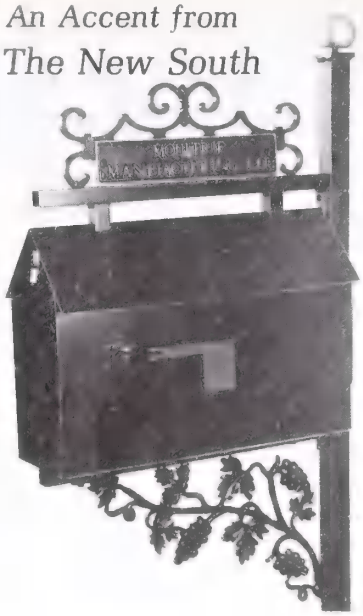
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By MARCIA CONE and THELMA SNYDER

INDONESIAN-STYLE SAUCES—TO SERVE WITH SKEWERED CHICKEN

In summer, perhaps more than any other time of year, we turn to the microwave oven for easy meals. One of our favorite answers to the hot-weather dinner dilemma is skewered chicken with a selection of dipping sauces. (We like to offer all three sauces, but if time is limited, one or two will do.) Mixed vegetables seasoned with soy and ginger add crunch and color. Serve with steamed Basmati rice, if desired, and cold beer or a crisp Gewürztraminer, such as the one from Zind-Humbrecht.

SKEWERED CHICKEN

- 1 pound boneless, skinless chicken breasts, cut into 1-inch cubes
- 1 tablespoon fresh lemon juice
- 1/8 teaspoon freshly ground pepper
- 8 10-inch-long wooden or bamboo skewers

☐ Thread 4 or 5 pieces of chicken onto each skewer, placing larger pieces toward end (leaving a 1/2-inch space between each piece). Balance skewers across the rim of a 2-quart 11-1/2-by-7-1/2-inch glass dish (leaving a 1-inch space between each). Sprinkle chicken with lemon juice and pepper. Cover skewers with a piece of paper towel and microcook on high 3 minutes. Reposition skewers so that those inside are moved to the outside. Re-cover and microcook on high 2 to 4 minutes more, or until juices run clear when chicken is pierced in thickest part. Let stand 2 to 3 minutes. Serves 4, two skewers each.

INDONESIAN DIPPING SAUCE

This light sweet-and-sour sauce tastes best cool, so make room in your freezer for speed-chilling. Serve sauce with fresh mint leaves and crisp lettuce, such as romaine. Place a cube of chicken in a lettuce leaf, top with mint leaf, drizzle with sauce, roll up like a tortilla—and enjoy!

- 3/4 cup white-wine vinegar
- 2/3 cup sugar
- 1 medium carrot, peeled and finely grated (about 1/2 cup)
- 1/4 teaspoon red pepper flakes, crushed

☐ In a 4-cup glass measuring cup combine all sauce ingredients and microcook, uncovered, on high 4 to 5 minutes, or until boiling. Stir well until sugar is dissolved. Place cup in refrigerator or freezer to chill. Makes about 1-1/4 cups sauce.

SATAY SAUCE

- 2 teaspoons light sesame oil (or vegetable oil)
- 1 clove garlic, minced
- 1 teaspoon fresh ginger, peeled and finely chopped
- 3 tablespoons fresh lemon juice
- 1 tablespoon firmly packed brown sugar
- 1/3 cup smooth peanut butter
- 3 tablespoons ketchup
- 2 tablespoons low-sodium soy sauce
- 1/8 teaspoon red pepper flakes, crushed

☐ In a 4-cup glass measuring cup combine sesame oil, garlic and ginger. Microcook on high 35 seconds. Stir in lemon juice and brown sugar and microcook 1 to 2 minutes, or until sugar is dissolved. Add remaining ingredients and stir until smooth. Makes about 1-1/4 cups.

PAPAYA-CILANTRO VINAIGRETTE

Cilantro gives this fruit sauce a clear, fresh flavor. Spoon onto a serving plate and top with chicken skewers, or serve in individual ramekins for dipping.

- 1 ripe papaya, peeled, seeded and cut into bite-size chunks
- 1 scallion, trimmed and cut into 1-inch pieces
- 1/4 cup rice-wine vinegar
- 1 teaspoon light sesame oil (or vegetable oil)
- 1/4 teaspoon freshly ground pepper

☐ In a food processor or blender process all ingredients until smooth and creamy. Makes about 1-1/4 cups.

MIXED ORIENTAL VEGETABLE PLATTER

- 1 teaspoon light sesame oil (or vegetable oil)
- 1 large Bermuda onion, thinly sliced
- 1 medium zucchini (or yellow crookneck squash), cut into thin strips
- 1 red bell pepper, cut into thin strips
- 1 yellow bell pepper, cut into thin strips
- 1/4 pound bean sprouts, washed and drained
- 1/4 cup low-sodium soy sauce
- 1 tablespoon fresh orange juice
- 1 teaspoon sherry
- 1 tablespoon grated fresh ginger
- 1 teaspoon whole-grain Dijon mustard

☐ On a 10- to 12-inch round microproof plate combine sesame oil and onion. Cover tightly with plastic wrap, turned back slightly, and microcook on high 1 minute. Stir in remaining vegetables.

☐ In a small bowl combine remaining ingredients and stir to combine. Pour half over vegetables and cover. Microcook on high 2 to 4 minutes, or until vegetables are crisp-tender. Serve warm with remaining sauce. Serves 4 as a side dish. ■

HEALTH TIP

Chicken cooked in the microwave oven is more nutritious than chicken cooked with conventional methods. Since the microwave cooks faster, more natural moisture is preserved, which, in turn, conserves water-soluble B vitamins.

COOKING WITH HERBS

Continued from page 83

All culinary herbs and edible flowers, with the exception of rose petals, can be purchased through mail order. Send check for $2 for price list to Apple Pie Farm, Union Hill Road, RD #5, Malvern, PA 19355. Credit of $2 is given toward first purchase.

ROSE-PETAL SORBET

The delicate perfume of rose petals is as appealing in sorbet as it is in the garden. Be sure you use fragrant roses (the old-fashioned varieties are best) from bushes that have been grown without pesticides.

Sorbet:

Generous 1-3/4 cups sugar syrup (recipe follows)
2 to 3 cups fragrant, pesticide-free rose petals, white "heel" removed
Juice of 1 lemon
Red food-coloring (optional)
Frosted rose petals, to garnish (recipe follows)

Sugar syrup:
Leftover sugar syrup can be used to make other herb-flavored sorbets by substituting rosemary or mint for the rose petals.

2-1/2 cups sugar
2-1/4 cups water

□ Make sugar syrup: In a saucepan over medium heat combine sugar and water. Cook, stirring frequently with a wooden spoon, until sugar has dissolved. Increase heat to high and continue cooking until syrup comes to a full boil. Remove from heat immediately. Store in a tightly sealed glass jar and refrigerate up to 2 months. Makes 3 cups sugar syrup.

□ Make sorbet: In a medium bowl or glass jar combine sugar syrup with rose petals and let stand overnight to infuse syrup with rose flavor.

□ Strain syrup into a medium bowl. Stir in lemon juice and a few drops of food coloring, if pink color is desired. Transfer rose syrup to an ice-cream maker and freeze according to manufacturer's directions. Serve in parfait glasses and garnish with frosted rose petals, if desired. Makes about 1 pint sorbet.

FROSTED ROSE PETALS

Brush rose petals with light coating of slightly beaten egg white. Dip in granulated sugar and place on waxed paper to dry.

NASTURTIUM BLOSSOMS WITH CRABMEAT STUFFING

Arrange these brightly colored blossoms on a bed of deep-green nasturtium leaves. If you are serving them as finger food, they are easier to handle if you affix the stuffed blossoms to a small cracker with a dab of the cream-cheese mixture. Blossoms may be stuffed up to 2 hours before serving.

24 nasturtium flowers, stemmed
8 ounces whipped cream cheese, room temperature
3 tablespoons dry white wine
3 tablespoons finely chopped fresh or canned cooked crabmeat, picked over
1-1/2 tablespoons finely chopped fresh chervil
Salt, white pepper, to taste

□ Gently wash nasturtium flowers, shake off excess moisture and set on towel to dry.

□ In a medium bowl beat together cream cheese, wine, crabmeat and chervil, until light and fluffy. Season to taste with salt and pepper. Place mixture in pastry bag fitted with plain or serrated tip and fill flowers. Refrigerate up to 2 hours, until ready to serve. Serves 6.

COCONUT-CALENDULA CAKE

A garnish of calendula petals adds glamour to this old-fashioned cake. If a stronger calendula flavor is desired, chop an additional 1/4 cup petals and steep in 2/3 cup milk overnight. Add to cake batter (strain, if desired) and proceed as directed.

Cake:

2 cups sifted cake flour
1 tablespoon baking powder
1/4 teaspoon salt
1/2 cup (1 stick) butter, room temperature
1 cup sugar
3 egg whites
1 teaspoon vanilla extract
2/3 cup milk

Icing:

2 cups sugar
1 cup water
2 egg whites
1 teaspoon fresh lemon juice
1 teaspoon vanilla extract

Garnish:

1-1/2 cups grated coconut
1 cup calendula petals

□ Make cake: In a bowl, sift flour, baking powder and salt and set aside. In a large mixing bowl beat butter and add sugar gradually, continuing to beat until mixture is light and fluffy. Beat in egg whites, one at a time, stirring well after each addition, then beat in vanilla.

□ Add dry ingredients to butter mixture, alternating with milk, stirring well after each addition. Batter should be very smooth. Divide batter between two greased and floured 9-inch cake pans and bake in a preheated 350°F oven 25 minutes, or until cake tester inserted in center comes out clean and cake just begins to pull away from sides

(Continued on page 90)



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COOKING WITH HERBS

Continued from page 89

of pan. Cool cakes in pans 5 minutes, then unmold onto racks to cool completely.

□ Make icing: Place sugar and water in a saucepan over medium-high heat and cook, stirring frequently, until sugar is dissolved. Scrape sides of pan with a heat-resistant rubber scraper to remove any sugar crystals that may have formed.

□ Bring to a boil and cook until syrup reaches 240°F on a candy thermometer, or when syrup spins a very fine thread from end of a spoon. Remove from heat.

□ In a medium bowl beat egg whites until stiff but not dry. Add hot syrup in a thin stream while beating constantly, until icing is cool and thick enough to spread. Beat in lemon juice and vanilla and use immediately. Makes enough icing for one 9-inch layer cake.

□ Spread icing between layers and on tops and sides. Before icing has set, sprinkle with coconut and calendula petals. Makes one 9-inch layer cake. Serves 8 to 12.

GWEN GRIFFIN'S LEMON-VERBENA POUND CAKE

Cake:

- **1 cup milk**
- **5 to 6 fresh lemon-verbena leaves, chopped**
- **1 cup vegetable shortening**
- **2-1/2 cups sugar**
- **5 eggs, room temperature**
- **3 cups all-purpose flour**
- **1-1/2 teaspoons baking powder**
- **1/2 teaspoon almond extract**

Icing:

- **3/4 cup butter, room temperature**
- **1 1-pound box confectioners' sugar**
- **1 to 2 tablespoons milk**
- **1 teaspoon lemon extract**
- **Lemon-verbena leaves, to garnish**

□ Make cake: In a small nonaluminum saucepan over medium heat, scald milk. Remove from heat and add lemon-verbena leaves. Let cool, then strain and set aside.

□ In a large bowl cream together shortening and sugar, adding sugar one-half cup at a time. Add eggs one at a time, beating well after each egg.

□ In a separate bowl sift together flour and baking powder. Add dry ingredients and milk alternately to sugar mixture, beginning and ending with dry ingredients. Stir in almond extract.

□ Pour batter into a greased and floured 10-inch tube pan and bake 1 hour and 20 minutes in a preheated 325°F oven. Cool cake in pan 5–10 minutes. Unmold and cool completely on a rack.

□ Make icing: In a bowl or food processor cream butter. Gradually beat in sugar and milk, continuing to beat until frosting is light and fluffy. Stir in lemon extract. Frost cake and garnish with lemon-verbena leaves.

GRILLED SEA-SCALLOP SALAD WITH NASTURTIUMS

Serve this warm salad with a full-bodied California or Australia Chardonnay.

Scallops and sauce:

- **20 sea scallops, with feet intact (If buying shelled scallops, ask fishmonger to include feet)**
- **1/3 cup minced shallots**
- **1 cup (2 sticks) cold unsalted butter, cut into small pieces**
- **1/4 cup dry white wine**
- **2 tablespoons champagne vinegar or white-wine vinegar**
- **1/4 cup fish stock (preferably homemade), or substitute 2 tablespoons bottled clam juice and 2 tablespoons water**
- **2 tablespoons fresh lemon juice**
- **3 tablespoons chopped nasturtium flowers**
- **1 tablespoon minced fresh Italian parsley**
- **Salt, white pepper, to taste**
- **1/2 cup olive oil**

Dressing and salad:

- **3 tablespoons white-wine vinegar**
- **6 cups assorted greens (such as oak leaf, arugula, dandelion greens and nasturtium leaves)**
- **Nasturtium blossoms, to garnish**

□ Remove feet from scallops and reserve for sauce. Set scallops and feet aside.

□ Make sauce: In a small saucepan over very low heat, combine all but 1 tablespoon shallots with 1 tablespoon butter and cook, covered, 3 to 5 minutes, or until tender. Add wine, champagne vinegar, stock and lemon juice. Increase heat to high and reduce sauce to 2 to 3 tablespoons. Remove from heat and whisk in remaining cold butter, bit by bit, beating well after each addition. Strain sauce through a fine sieve and return to pan.

□ Stir in chopped nasturtiums, parsley and reserved scallop feet, season to taste and keep warm in a thermos (or in top part of double boiler over warm water) until ready to serve. Sauce will hold for about 20 minutes (up to 1 hour in a thermos), but may separate if held longer.

□ Preheat grill or broiler. Coat grill or broiler pan with vegetable oil (to keep scallops from sticking). Soak four 6-inch-long bamboo skewers in water 10 minutes.

□ Thread 5 scallops on each skewer. Brush with 2 tablespoons olive oil and grill or broil 4 to 6 inches from heat source, until opaque but not dry, about 1 to 2 minutes on each side, depending on thickness of scallops.

□ Make dressing and salad: In a medium bowl whisk together remaining oil and vinegar. Add greens and reserved 1 tablespoon shallots; toss to coat. Divide among 4 dinner plates, top each with a skewer of scallops and nap with sauce. Garnish with additional nasturtium blossoms. Serves 4.

GRILLED SALMON WITH LAVENDER-BUTTER SAUCE

This sauce is also good with broiled or poached salmon. It can be prepared in advance and kept warm in the top of a double boiler over warm water. Add lavender just before serving, or the flavor will be too strong. If you prefer a lighter sauce, use less butter, as indicated.

Sauce:

- **1 cup (2 sticks) cold unsalted butter, cut into small pieces**
- **1/3 cup minced shallots**
- **1/4 cup dry white wine**
- **1/4 cup champagne vinegar or white-wine vinegar**
- **1/4 cup fish stock (or 2 tablespoons each clam juice and water)**
- **2 to 4 pesticide-free lavender flowers, coarsely chopped**
- **Salt, white pepper, to taste**
- **4 salmon fillets, about 6 ounces each**
- **Olive oil, to rub**

□ In a small saucepan over low heat, melt 1 tablespoon butter. Add shallots and cook, covered, 3 to 5 minutes, or until soft. Add wine, vinegar, stock and half of lavender. Raise heat to high and boil until liquid is reduced to 2 to 3 tablespoons. Remove from heat and whisk in remaining cold butter, bit by bit. (Use less butter for a lighter sauce.) Strain sauce through a fine sieve and add remaining lavender. Season to taste and keep warm in a thermos up to 1 hour or in top part of a double boiler over warm water up to 20 minutes.

□ Prepare grill or broiler. Lightly rub salmon fillets with a little oil and place on grill. Cook, basting occasionally with olive oil, about 3 to 5 minutes per side. Fish should be firm but not dry. Serve with sauce. Serves 4.

MINT CREME BRULEE

- **4 cups loosely packed fresh mint leaves**
- **3 cups heavy cream**
- **1/2 cup plus 6 tablespoons sugar**
- **7 egg yolks**
- **2 tablespoons green crème de menthe**
- **Fresh mint leaves, to garnish**

□ In a food processor or blender pulse mint leaves and cream briefly, until leaves are just crushed. Transfer to a saucepan over medium heat and scald cream mixture. Remove from heat and let steep 30 minutes. Strain through a fine sieve, pressing to extract all liquid.

□ In a medium bowl beat 1/2 cup sugar and egg yolks together until they are light and form a ribbon when beater is lifted.

□ Place mint cream in top of double boiler and scald. Gently pour cream into yolk mixture, whisking constantly. Return to double boiler and cook over hot water, whisking constantly, until custard is thick. Strain into a bowl and cool slightly at room temperature. Whisk in crème de menthe. Divide mixture equally among six 8-ounce individual ramekins. Refrigerate until set, about 6 hours or overnight.

□ Just before serving, preheat broiler. Dust tops of each crème brûlée with 1 tablespoon sugar. Place under a preheated broiler 4 to 6 inches from heat source 1 to 3 minutes, or until sugar caramelizes. Cool slightly and garnish with fresh mint before serving. Serve warm or cool. Serves 6.

BRAD BROWN'S SANGRIA SORBET

- **1-1/2 cups dry red wine**
- **1 (24-ounce) bottle sparkling lemon-lime soda**
- **1 medium cantaloupe, peeled, seeded and cubed**
- **1/3 cup fresh orange juice**
- **Juice of 2 lemons**
- **Juice of 2 limes**
- **1/2 cup lavender-scented or regular honey**
- **6 fresh mint leaves, finely chopped**
- **Fresh mint sprigs, orange, lemon and lime slices, to garnish**

□ In a blender or food processor add all ingredients except garnish and blend thoroughly. (*Note:* You may have to do this in several batches, depending on size of your food processor.) Freeze sorbet in an ice-cream maker or in ice trays in freezer. If using ice trays, process quickly in a food processor before serving. Garnish with fruit slices before serving. Makes about 1 quart.

MEXICAN CHOCOLATE ICE CREAM

Chocolate ice cream spiked with coffee, cinnamon and hot red pepper creates a pleasing contrast of cold and "hot," sweet and spicy.

- **3 cups half-and-half or light cream**
- **1/2 cup firmly packed dark brown sugar**
- **12 egg yolks, beaten**
- **3 ounces unsweetened chocolate**
- **7 ounces semisweet chocolate**
- **2 tablespoons instant coffee granules**
- **3 tablespoons ground cinnamon**
- **3/4 cup confectioners' sugar**
- **1 cup lightly toasted and ground blanched almonds**
- **5 ounces semisweet chocolate, coarsely chopped**
- **1 teaspoon pequin-chili flakes or ground red pepper (Note: Pequin chilies are tiny hot chilies that grow wild along the Mexican border.)**

□ In a saucepan over medium heat combine 2 cups half-and-half and brown sugar until sugar dissolves. Remove from heat and cool slightly.

□ In a large bowl beat yolks until well blended. Whisk 1/3 cup half-and-half mixture into egg yolks. Add yolk mixture to remaining half-and-half mixture in saucepan, stirring constantly. Cook, continuing to stir, until custard coats a spoon or reaches 170°F. Remove from heat and strain into a bowl, then set aside.

□ In a double boiler melt chocolates and coffee, being careful that mixture does not burn. Scrape melted chocolate mixture into a blender or food processor. Add cinnamon, confectioners' sugar and half-and-half. Process until smooth, then gradually whisk chocolate mixture into custard.

Cool to room temperature. Chill in refrigerator 1 hour, then freeze in an ice-cream maker, according to manufacturer's directions. (*Note:* When mixture is frozen, texture will be creamy rather than firm.) Fold in toasted almonds, chopped chocolate and chili flakes and freeze until ready to serve. Makes about 1 quart.

SPICY OKRA

Serve as a condiment as you would pickles.

- **2 pounds fresh okra**
- **2 cups water**
- **1/4 cup fennel seeds**
- **3 tablespoons dried rosemary**
- **2 tablespoons dried tarragon**
- **2 cups red-wine vinegar**
- **Dried red-pepper flakes, freshly ground black pepper, ground red pepper (cayenne), salt and Tabasco, to taste**

□ Wash okra under cold running water and trim stems without cutting pods.
□ In a small saucepan combine water, fennel seeds, rosemary and tarragon. Bring to a boil, lower heat, and simmer 15 minutes, partially covered. Remove from heat and strain liquid into a large bowl. Stir in vinegar and seasonings and mix well. Add okra and let stand at room temperature, covered, 8 to 10 hours. Serve at room temperature. Serves 8.

HEART-SHAPED CHEDDAR-CHIVE BISCUITS

- **2 cups all-purpose flour**
- **1 tablespoon baking powder**
- **1 teaspoon salt**
- **1/4 cup vegetable shortening**
- **3/4 cup grated cheddar or other sharp cheese**
- **1/4 cup chopped fresh chives**
- **1 cup milk**
- **2 tablespoons (1/4 stick) butter, melted**

□ In a large bowl mix flour, baking powder and salt with a fork. With fingertips, 2 knives or a pastry blender cut in shortening until mixture resembles coarse cornmeal. Stir in grated cheese and chives. Add milk and stir until mixture forms a soft dough that pulls away from sides of bowl.
□ Transfer dough to a lightly floured work surface and knead 2 to 3 strokes to mix dough thoroughly. Roll out dough to 1/2-inch thick. Cut out biscuits with a floured biscuit cutter and place on an ungreased baking sheet. Brush tops with melted butter and bake in a preheated 450°F oven about 12 to 15 minutes, or until golden brown. Makes about 2 dozen 3-inch biscuits.

CREOLE TOMATO-DILL SOUP

This soup was created with Louisiana-grown Creole tomatoes, but any sweet ripe tomatoes may be used instead.

- **4 tablespoons (1/2 stick) unsalted butter**
- **1/2 cup chopped onion**
- **1/4 cup all-purpose flour**
- **1 cup water**
- **6 sweet ripe tomatoes, peeled, cored and coarsely chopped**
- **1 tablespoon minced fresh dill**
- **1 tablespoon sugar**
- **1 teaspoon salt**
- **1/2 teaspoon minced fresh parsley**
- **1/4 teaspoon freshly ground pepper**
- **1 imported bay leaf**
- **Fresh dill sprigs, to garnish**
- **Sour cream, to garnish**

□ In a large Dutch oven over low heat, melt butter. Raise heat to medium; add onion and sauté until tender, about 3 minutes. Reduce heat to low, add flour and stir until smooth. Cook 1 minute longer, stirring constantly. Gradually add water and cook until thickened and bubbly, about 5 minutes, stirring frequently.
□ Add tomatoes and seasonings, and bring to a boil. Cover, reduce heat and simmer 30 minutes.
□ Discard bay leaf, then transfer one-third mixture to a blender or food processor and process until smooth. Repeat with remaining soup mixture. Reheat if necessary. Garnish with fresh dill sprigs and sour cream, if desired. Serves 6.

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FISH CAKES WITH SORREL SAUCE

In addition to cooking with the usual crab, Patrick O'Connell, chef at The Inn at Little Washington, Washington, W.Va., uses salmon and tuna for his fish cakes. Green-peppercorn mustard for the sauce is available at speciality food shops, or you can substitute Dijon mustard.

Crab cakes:

- **1 pound fresh or thawed frozen crabmeat, picked over**
- **3 tablespoons minced celery**
- **2 tablespoons minced red bell pepper**
- **1 teaspoon chopped fresh rosemary**
- **1 teaspoon chopped fresh chives**
- **2 teaspoons soy sauce**
- **1 tablespoon fresh lemon juice**
- **Pinch ground red pepper (cayenne)**
- **1/4 teaspoon celery salt**
- **1 teaspoon dry mustard**
- **3 tablespoons mayonnaise (preferably homemade)**
- **Flour, to dust**

Salmon or tuna cakes:

- **1 pound fresh broiled or poached salmon or tuna**
- **2 tablespoons chopped fresh chives**
- **2 tablespoons chopped fresh tarragon**
- **1 tablespoon minced garlic**
- **1 tablespoon crushed green peppercorns**
- **2 tablespoons Dijon mustard**
- **2 tablespoons mayonnaise (preferably homemade)**
- **1 tablespoon fresh lemon juice**
- **4 tablespoons olive oil**
- **Sorrel sauce (recipe follows)**
- **Fresh sorrel cut in chiffonade, and red bell pepper, to garnish**

□ Make crab cakes: In a medium bowl, fold together all ingredients except flour and season to taste. Flour hands, then form mixture into 8 to 10 cakes. Transfer to a plate, cover loosely with foil and set aside.
□ Make salmon or tuna cakes: Flake salmon or tuna into a medium bowl, discarding small bones. Add next 7 ingredients and season to taste. Flour hands and form mixture into 8 to 10 small cakes. Transfer to a plate covered loosely with foil.
□ Add 2 tablespoons oil to each of 2 large skillets. Cook patties over medium-low heat until brown on both sides, crisp and heated through.
□ Serve fish cakes on a pool of sorrel sauce. Garnish with sorrel and red pepper. Serves 8 to 10. Serve as a first course or main course.

SORREL SAUCE

- **1 quart heavy cream**
- **1/4 cup fresh lemon juice**
- **1/4 teaspoon grated whole nutmeg**
- **3 tablespoons green-peppercorn mustard**
- **1 tablespoon unsalted butter**
- **1 pound fresh sorrel, cut in chiffonade**
- **Salt, freshly ground pepper, to taste**

□ In a saucepan over low heat reduce cream, lemon juice, nutmeg and mustard until slightly thickened. Set aside.
□ In a saucepan over low heat melt butter, add sorrel and cook 2 minutes, until wilted. Add reduced cream, stirring to combine, and season to taste. In a blender or food processor puree mixture until smooth. Return to saucepan and reheat before serving.

CREAM OF VIDALIA-ONION SOUP

Vidalia onions are named after Vidalia, Ga., their place of origin. They are mild and sweet, and are perfect when you want a subtle onion flavor. If Vidalia onions are not available, substitute Maui, Walla-Walla or any other sweet onion.

(Continued on page 92)

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COOKING WITH HERBS

Continued from page 91

- 1/4 pound sliced bacon, cut into 1/2-inch pieces
- 1/2 cup (1 stick) unsalted butter
- 3 pounds Vidalia onions, peeled and thinly sliced
- 6 garlic cloves, peeled
- 2 cups dry white wine
- 1 quart chicken stock (preferably homemade)
- 1 imported bay leaf
- 1 tablespoon fresh thyme (or 1 teaspoon dried)
- 1 cup heavy cream
- 1 cup crème fraiche or sour cream
- 3 tablespoons fresh lemon juice
- 1/2 teaspoon salt
- Freshly ground white pepper, to taste
- Tabasco, to taste
- Freshly ground whole nutmeg, to taste
- 1 cup sliced scallions, green and white parts
- 2 cups homemade croutons
- Chive, scallion or garlic blossoms, to garnish

□ In a large Dutch oven over medium-low heat, cook bacon until crisp. Remove with a slotted spoon, drain on paper towels and set aside. Reserve pan with drippings.
□ Add butter, onions and garlic to bacon drippings in Dutch oven. Reduce heat to low, cover and cook, stirring often, about 10 to 15 minutes, or until onions are translucent and lightly caramelized. Add wine, stock, bay leaf and thyme. Bring to a boil and simmer 30 minutes.
□ Strain soup mixture, reserving liquid and solids. Discard bay leaf and puree remaining solids in a food processor or blender. Combine puree with reserved broth and chill, if desired.
□ To serve, whisk in cream and crème fraiche and reheat, if serving hot. Season with lemon juice, salt, pepper, Tabasco and nutmeg. Garnish with bacon, scallions, homemade croutons and chive blossoms. Serve hot or chilled. Serves 8.

FLOWER-GARDEN BRIE

The flowers should be washed and carefully dried before using. If you are not using naturally flat flowers, carefully place flowers between two paper towels and set a heavy book on top for 15 to 30 minutes to flatten.

- 2 cups dry white wine
- 1 package unflavored gelatin
- 1 medium (8 inches) round ripe brie
- Edible flowers, such as pansies, nasturtiums, Johnny-jump-ups, pinks or violets, with stems or leaves, if possible

□ In a saucepan combine wine and gelatin and set aside 5 minutes to soften. Place over medium heat and bring to a boil, stirring constantly to dissolve gelatin completely, then place saucepan in a bowl of ice water to hasten cooling, stirring occasionally. Gelatin should be clear, not cloudy.
□ Place brie on a rack set over waxed paper. When gelatin begins to thicken, spoon a thin layer on brie.
□ Arrange flowers on top and press gently into gelatin. Transfer to refrigerator a few minutes to firm gelatin, then spoon another layer of gelatin over flowers. Repeat with additional gelatin to cover flowers completely, if necessary. Return to refrigerator to set. Serve with crackers or toast points. Serves 8 to 10.

APPLE STREUSEL CAKE

Cake:

- 1/2 cup (1 stick) butter
- 1 cup apple butter
- 1 egg, beaten
- 1 teaspoon vanilla extract
- 1-1/2 cups all-purpose flour
- 1 teaspoon baking soda
- 1 teaspoon ground coriander
- 1/2 teaspoon salt
- 1/2 cup raisins

Streusel topping:

- 1/3 cup (2/3 stick) butter, room temperature
- 1/3 cup sugar
- 1/3 cup firmly packed dark brown sugar
- 1/3 cup all-purpose flour
- 1 teaspoon ground coriander
- 3/4 cup chopped walnuts or pecans
- Whipped cream, to garnish

□ Make cake: In a large saucepan over low heat, melt butter. Remove from heat, stir in apple butter, egg and vanilla. In a separate bowl combine dry ingredients and slowly add to egg mixture, stirring constantly, until just blended. Fold in raisins. Pour batter into greased and floured 9-inch pan.
□ Make streusel: Combine all ingredients except whipped cream in a bowl and blend with fingertips or a pastry blender, until thoroughly combined. Sprinkle streusel over batter. Bake in a preheated 350°F oven 40 to 50 minutes, or until top springs back when lightly touched. Turn out cake and reverse to cool right-side up. Slice and serve with whipped cream, if desired. Serves 9. ■

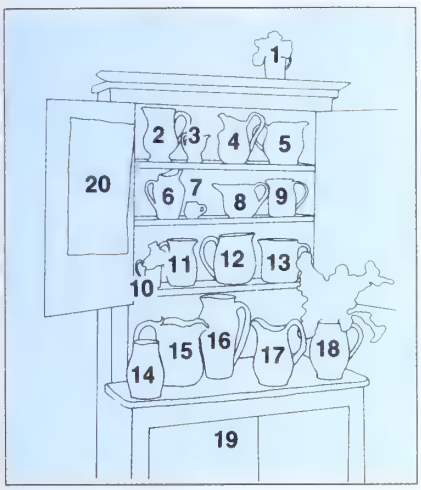
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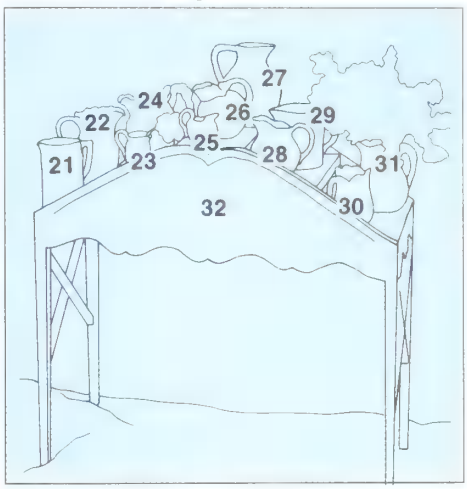
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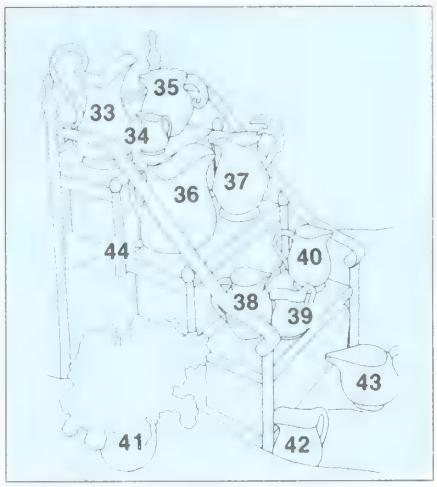
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STYLE BEAT

Pages 14 to 16

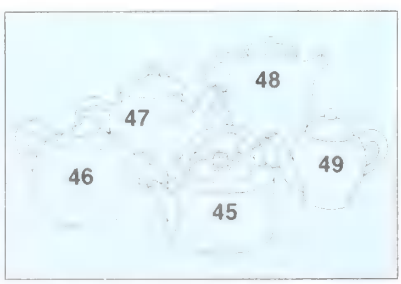






Pages 14 and 15 (above)

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9. *Jug with checked band, Hartstone* 23.00
10. *Green creamer, Barneys New York* 75.00
11. *Colore pitcher, Vietri* 55.00
12. *Sunflower jug, The Haldon Group* 47.50
13. *Cherry jug, Williams-Sonoma* 15.00
14. *Pansy pitcher, Pierre Deux* 800.00
15. *Sunflower jug, Fitz and Floyd* 120.00
16. *Roses pitcher, Fioriware* 75.00
17. *Basket-weave pitcher, Hubert des Forges* 40.00
18. *Cavallo pitcher, Vietri* 46.00
19. *Cupboard, Zona* 1,650.00
20. *Marigold print, Ursus Prints* 485.00
21. *Asparagus pitcher, Grange* 117.00
22. *Carrot pitcher, Fitz and Floyd* 45.00
23. *Carrot creamer, Fitz and Floyd* 17.50
24. *Grape pitcher, Fitz and Floyd* 72.50
25. *Grape creamer, Fitz and Floyd* 45.00
26. *Peach pitcher, Pottery Barn* 20.00
27. *Grape pitcher, Palmer-Smith* 175.00
28. *Lilac pitcher, Lotus* 25.00
29. *Lemon pitcher, The Haldon Group* 37.50
30. *Green-leaf pitcher, The Haldon Group* 28.00
31. *Cabbage-leaf pitcher, Hubert des Forges* 28.00
32. *Plant stand, John Rosselli* 1,380.00
33. *Scroll-handle pitcher (bowl not shown), Hemisphere* 70.00
34. *Wheat creamer, Wolfman-Gold & Good Company* 25.00
35. *Shell pitcher, Vietri* 40.00
36. *Large jug, Hall China* 80.00
37. *Hound-handle pitcher, Mottahedeh* 150.00
38. *Hunt-scene pitcher, The Haldon Group* 25.50
39. *Scalloped-lip creamer, Hall China* 20.00
40. *Ribbed creamer, The Haldon Group* 28.00
41. *Relief pitcher, Rosanna Imports* 23.00
42. *Creamer, Hall China* 20.00
43. *Grape-relief pitcher, Wolfman-Gold & Good Company* 35.00
44. *Library steps, John Rosselli* 3,000.00



Page 16 (right)

45. *Pewter teapot, Barneys New York* $172.00
46. *Cauliflower teapot, Fitz and Floyd* .. 62.50
47. *Majolica teapot, The Haldon Group* ... 45.00
48. *Floral teapot, Fioriware* 90.00
49. *Cauliflower teapot, Tiffany & Co.* 80.00

(Continued on page 94)

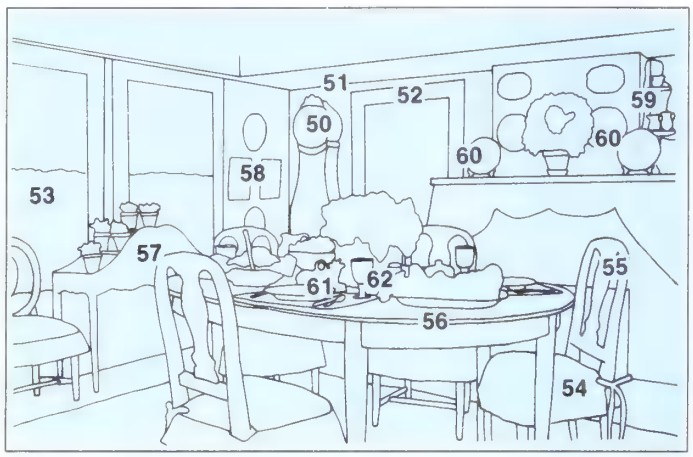
All prices are approximate suggested retail

HB READER ADVANTAGE

Continued from page 93

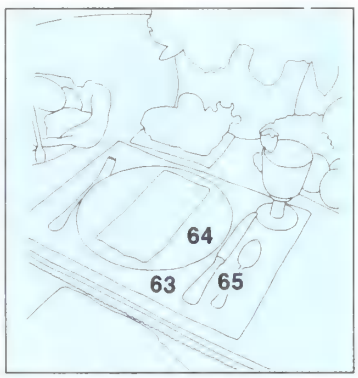
PERSONAL STYLES FOR WALLS

Pages 37 to 49



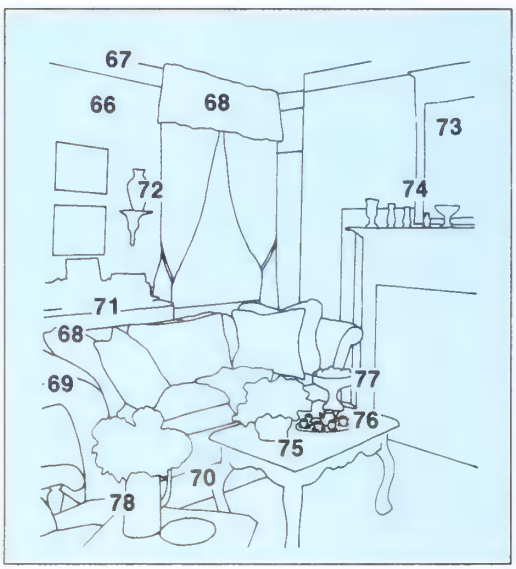
Dining room, pages 38 and 39 (left)

*50.	*Swedish clock, Country Swedish, Inc.*	*$2,495.00*
51.	*Wallpaper, Waverly (per double roll)*	*19.99*
52.	*Border, Waverly (per yd.)*	*14.99*
53.	*Eyelet fabric, Waverly (per yd.)*	*29.00*
54.	*Fabric on chairs, Waverly (per yd.)*	*25.00*
55.	*Chairs, Design Works (ea.)*	*450.00*
56.	*Table, Design Works*	*2,000*
57.	*Plant stand, April 56*	*375.00*
58.	*Botanical prints, J. Pocker & Son (ea.)*	*70.00*
*59.	*Pitchers and creamers, Bardith Ltd.*	*450.00 to 1,750.00*
*60.	*Plates, platters, cups and saucers, Ages Past (ea.)*	*125.00 to 1,500.00*
61.	*Cow butter dish, April 56*	*48.00*
62.	*Wineglasses, Simon Pearce (ea.)*	*31.00*



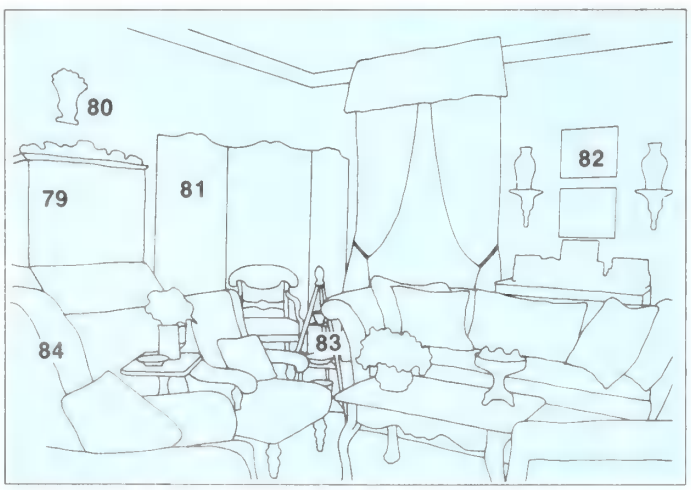
Dining room detail, page 38 (left)

63.	*Place-mat fabric, Waverly (per yd.)*	*$25.00*
64.	*Plate, Tiffany & Co.*	*125.00*
65.	*Silverware, Christofle (5-pc. setting)*	*215.00*



Living room, pages 40 and 41 (above)

66.	*Wallpaper, Arthur Sanderson & Sons (per euro-roll)*	*$42.00*
67.	*Border, Arthur Sanderson & Sons (per euro-roll)*	*57.00*
68.	*Fabric for curtains, chair and pillows, Arthur Sanderson & Sons (per yd.)*	*57.00*
69.	*Fabric for sofa, Arthur Sanderson & Sons (per yd.)*	*36.00*
70.	*Fabric for sofa trim, Arthur Sanderson & Sons (per yd.)*	*45.00*
*71.	*Painted chest, John Rosselli*	*4,500.00*
72.	*Floral vase, Limited Editions*	*225.00*
*73.	*Mirror, Reymer-Jourdan (per pr.)*	*10,000.00*
*74.	*Mercury vases, John Rosselli (ea.)*	*125.00 to 525.00*
75.	*Coffee table, Ron Fisher's American Country*	*340.00*
76.	*Tea set, John Rosselli*	*180.00*
77.	*Compote, John Rosselli*	*300.00*
78.	*Pitcher, John Rosselli*	*120.00*



Living room, pages 42 and 43 (above)

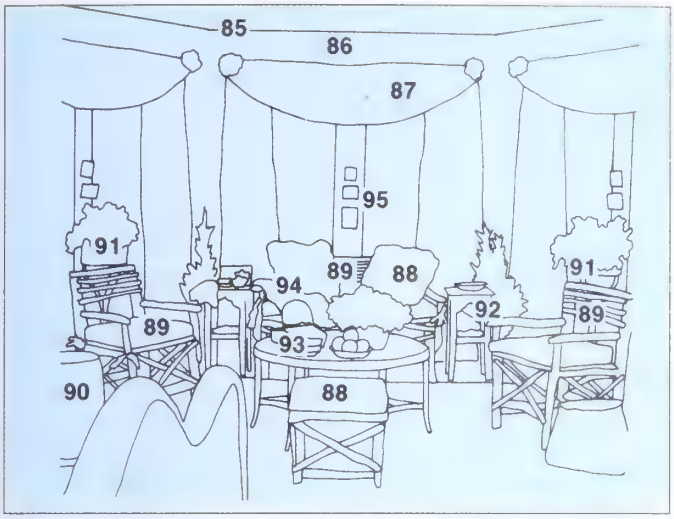
*79.	*Secretary, Betty Jane Bart Antiques*	*$6,500.00*
80.	*Stone urn, Limited Editions*	*90.00*
*81.	*Hunt screen, John Rosselli*	*7,500.00*
82.	*Horse paintings, John Rosselli (ea.)*	*330.00*
*83.	*Triangular whatnot, John Rosselli*	*1,050.00*
84.	*Chair, Mark Hampton for Hickory Chair Co.*	*1,199.00*
	Fabric, Arthur Sanderson & Sons (per yd.)	*66.00*

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FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

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in Ohio, 800–241–7504

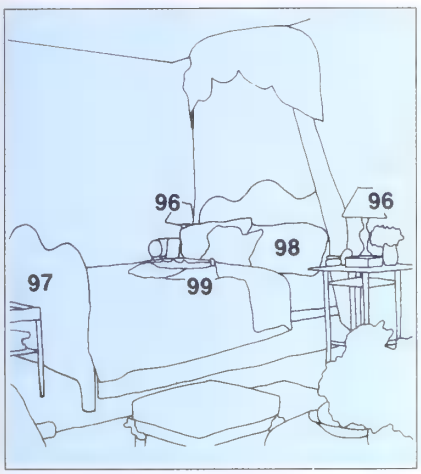
PERSONAL STYLES FOR WALLS

Continued



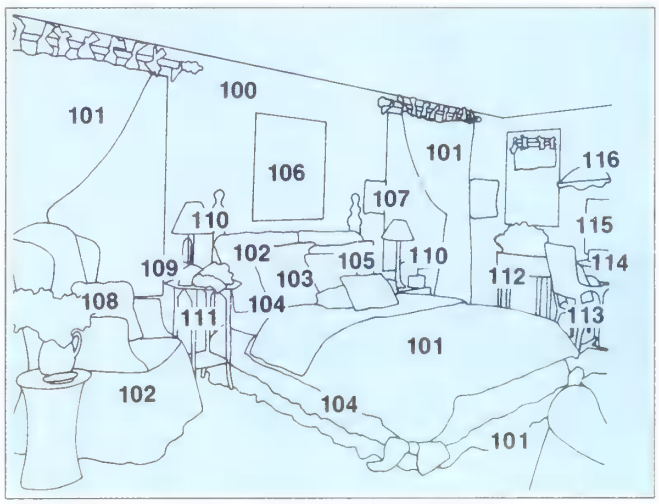
Bedroom, page 46
(left)

85. *Border paper, Victoria Morland for Raintree Designs, Inc. (per yd.)* $5.25
86. *Wallpaper, Raintree Designs, Inc. (per roll)* 22.50
87. *Fabric for curtains, duvet cover and canopy, Raintree Designs, Inc. (per yd.)* 24.00
88. *Fabric for willow chairs and pillows, Raintree Designs, Inc. (per yd.)* 22.50
89. *Willow furniture, Ron Fisher's American Country (ea.)* ..... 52.75 to 341.00
90. *Garden seat, John Rosselli* 1,050.00
91. *Pine plant stands, Ron Fisher's American Country (ea.)* 169.50
92. *Steel plant stands, Winterthur (ea.)* 215.00
*93. *Sewing box, Karen Warshaw Ltd.* 2,250.00
94. *Throw, Sweet Nellie* 200.00
95. *Engravings, Sweet Nellie (ea.)* ..... 90.00 to 125.00



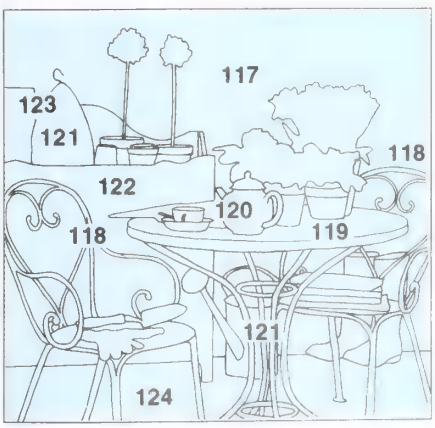
Bedroom detail, page 47
(left)

96. *Wallpaper on lampshades, Raintree Designs, Inc. (per roll)* $22.50
97. *Wicker bed, O'Asian Designs*.....875.00
98. *Sheets on bed and as canopy, Martex (queen flat)*..... 20.00
99. *Wire tray table, Ballard Designs*.....250.00



Bedroom, pages 44 and 45
(above)

100. *Wallpaper, Cynthia Gibson, Inc. (per roll)* .. $40.00
101. *Fabric for curtains, duvet cover, dust ruffle, ottoman, Cynthia Gibson, Inc. (per yd.)* 30.00
102. *Fabric for chair and pillows, Cynthia Gibson, Inc. (per yd.)* 31.00
103. *Pillow fabric, Cynthia Gibson, Inc. (per yd.)* 31.00
104. *Fabric for dust ruffle and pillow ruffles, Cynthia Gibson, Inc. (per yd.)* 30.00
105. *Needlepoint pillow, S. Browne & Co.* 200.00
*106. *Print, Catherine Sylvia Reiss* 585.00
107. *Gilt mirror, S. Browne & Co.* 260.00
108. *Needlepoint pillow on chair, The Studio* 250.00
109. *Silver basket, The Studio* 450.00
*110. *Lamps, shades, The Studio* ..... 700.00 and 830.00
*111. *Bamboo table, The Studio* 835.00
*112. *Oval planter, The Studio* 1,487.00
*113. *Wicker chair, The Studio* 765.00
*114. *Desk, The Studio* 3,225.00
*115. *Mirror, The Studio* 1,950.00
116. *Painted shelf, S. Browne & Co.* 155.00



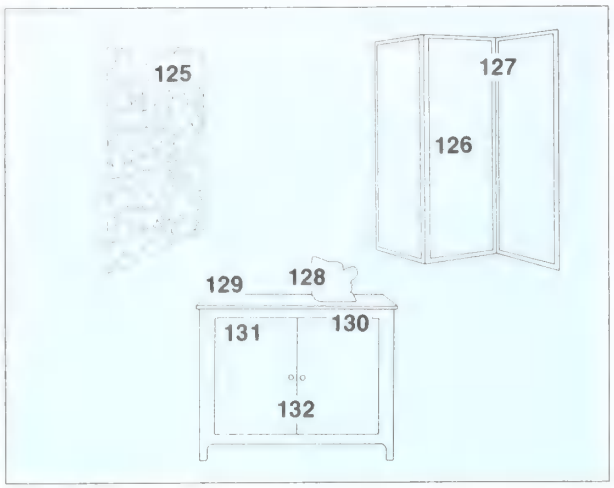
Tearoom, page 48
(right)

117. *Wallpaper, Charles Barone (per roll)* $28.50
118. *Chairs, Conrans (ea.)*..... 159.00
119. *Table, Conrans* 249.00
120. *Teapot, cup and saucer, Mottahedeh (ea.)* ..... 50.00 and 150.00
121. *Birdcage and watering can, Pierre Deux Antiques (ea.)* ..... 125.00 and 325.00
122. *Dry-sink chest, Mastercraft* 196.00
123. *Botanical print, J. Pocker & Son* 135.00
124. *Slate tiles, Ceramic Stiles (per sq. ft.)* 4.50

(Continued on page 96)

HB READER ADVANTAGE

Continued from page 95



Page 49 (above)

125.	*Wallpaper, Hallie Greer Inc. (per roll)*	*$90.00*
126.	*Wallpaper, Sterling Prints (per roll)*	*38.00*
127.	*Border, Sterling Prints (per yd.)*	*5.00*
*128.	*Marble capital, Great American Salvage Co.*	*900.00*
129.	*Print wallpaper, Laura Ashley (per roll)*	*27.50*
130.	*Stripe wallpaper, Laura Ashley (per roll)*	*27.50*
131.	*Border, Laura Ashley (per double roll)*	*16.50*
132.	*Chest, Mastercraft*	*229.00*

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FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

V & OLGA DECORATING COMPANY STENCIL KITS

Each kit contains a stencil plate (two for two-color floor kit), sponge, brush, color photo and complete how-to instructions. **To order by mail,** fill out the form below and mail it, along with a personal check or money order plus $3 (per kit) shipping and handling, to:

V & Olga Decorating Company
159 Beach 123 Street
Rockaway Park, NY 11694

(Make remittance payable to V & Olga Decorating Company.)

Table Kit ___No. of kits x $30 = ____

Floor Kit ___No. of kits x $40 = ____

Total: ____

Name ____

Address ____

City ____ State ____ Zip ____

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PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

CORRECTION

In July Style Beat, the address for stencil kits from V & Olga Decorating Co. was incorrect. The address is 159 Beach 123 St., Rockaway Park, New York 11694

STYLE BEAT

●*Page 13—Top right:* **Wedgwood candlestick,** pr., c. 1850, $685; **English spill vase,** c. 1815, $445; **creamware saucer,** pr., c. 1885, $150—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. *Bottom right:* **Suitcases,** in 3 sizes: leather, from $55; houndstooth pattern, from $10; both approximate retail—Hi-Craft (M), 320 Fifth Ave., New York 10001. **Straw hats** by Hat Attack—Hat Attack (T), 227 W. 29 St., New York 10018; Charivari (R), 2315 Broadway, New York 10024; Detour (R), 425 W. Broadway, New York 10013. **Cricket Stripe wallpaper,** #F369, sapphire, China Blue, and white; roll: 21 in. wide, 11 yds.; $25—Laura Ashley (R,MO); 800–223–6917. *Bottom left:* **Hallie Greer fabrics and wallpapers** available at retail from: Lee Bogart, 250 Birch Hill Rd., Locust Valley, NY 11560; Macy's Herald Square, 151 W. 34 St., New York 10001; Higbee's, 100 Public Sq., Cleveland, OH 44113. Ambience Antiques, 887 Santa Cruz Ave., Melo Park, CA 91025; or write: Hallie Greer Inc., PO Box 106, Cushing Corners Rd., Freedom, NH 03836; 603–539–5012.

●*Page 14:* **Painted cupboard,** $1,650—Zona (R), 97 Greene St., New York 10012. **Marigold print,** $485—Ursus Prints (R), 981 Madison Ave., New York 10021. *Top to bottom:* **Cobalt creamer,** $75—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Soleil yellow pitcher,** #164, $87.50—Quimper Faience (R), 141 Water St., Stonington, CT 06378. **Majolica-shell creamer,** $50—Mottahedeh (M,T), 225 Fifth Ave., New York, 10010. **Aster pitcher,** $42.50—Fitz and Floyd (M), PO Box 815367, Dallas, TX 75381-5367; 800–527–5211. **Fleuri large royal pitcher,** $63.50; **Grape jug,** $95—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Fleuri creamer,** $25—Pierre Deux (R), 870 Madison Ave., New York 10021, and nationwide. **Rustica earthenware jug,** Deruta (M), #43-36841, $39—Williams-Sonoma (MO), Mail Order Department, PO Box 7456, San Francisco, CA 94120-7456. **Blue-and-white-check pitcher,** $23—Hartstone (M), PO Box 2626, Zanesville, OH 43701. **Green-and-yellow creamer,** $75—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Colore pitcher,** $55—Vietri, Inc. (M), PO Box 460, Hillsborough, NC 27278. **Sunflower pitcher,** $47.50—The Haldon Group (M), 3245 W. Story Rd., Irving, TX 75016; 800–228–4438. **Cherry earthenware jug,** $15—Williams-Sonoma (MO), Mail Order Department, PO Box 7456, San Francisco, CA 94120-7456. **Pally pansy pitcher,** $800—Pierre Deux (R), 870 Madison Ave., New York 10021, and nationwide. **Sunflower jug,** $120—Fitz and Floyd (M), PO Box 815367, Dallas, TX 75381-5367. **Victorian rose pitcher,** $75—Fioriware (M), 5230 SR 204 NE, Mt. Perry, OH 43760. **Woven-floral jug,** $40—Hubert des Forges (R), 1193 Lexington Ave., New York 10028. **Cavallo pitcher,** $46—Vietri, Inc. (M), PO Box 460, Hillsborough, NC 27278.

●*Page 15—Top:* **Regency-style plant stand,** $1,380—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Asparagus pitcher,** $117—Grange (R), 831 Madison Ave., New York 10021. **Carrot pitcher,** $45; **carrot measuring cup,** $17.50; **Sonoma vineyard pitcher (grape pitcher),** $72.50; **Calypso fruit creamer (grape creamer),** set, $45—Fitz and Floyd (M), PO Box 815367, Dallas TX 75381-5367; 800–527–5211. **Peach pitcher,** $20—Pottery Barn (R), Mail Order Department, PO Box 7044, San Francisco, CA 94120-7044. **Grape-cluster pitcher with pale-blue background,** $175—Palmer-Smith (M), 225 Fifth Ave., New York 10010. **Lilac pitcher,** $25, Lotus (M)—Vincent Lippe (T), 11 E. 26 St., New York 10010. **Lemon pitcher,** $37.50—The Haldon Group (M), 3245 W. Story Rd., Irving TX, 75016, 800–228–4438; Hubert des Forges (R), 1193 Lexington Ave., New York 10028. **Green-leaf pitcher,** $28—The Haldon Group (M), 3245 W. Story Rd., Irving TX 75016; 800–228–4438. *Bottom right:* **Library steps,** $3,000—John Rosselli Int'l (R,T.), 523 E. 73 St., New York 10021. **Large white pitcher with curvaceous handle** (with bowl, not shown), Hemi-

sphere (M), $70—Vincent Lippe (T), 11 E. 26 St., New York 10010. **Wheat creamer,** $25—Wolfman Gold & Good Company (R), 116 Greene St., New York 10012. **San Marco pitcher with shells,** $40—Vietri, Inc. (M), PO Box 460, Hillsborough, NC 27278. **Large jug,** $80—Hall China (M), East Liverpool, OH 43920; Wolfman Gold & Good Company (R), 116 Greene St., New York 10012. **Hound-handle pitcher,** $150, Mottahedeh (M), 225 Fifth Ave., New York 10016. **Scalloped-lip creamer,** $20—Hall China (M) East Liverpool, OH 43920; available at Wolfman-Gold & Good Company. **Cream-ribbed creamer,** $28; **cream hunt-scene pitcher,** $25.50—The Haldon Group (M), 3245 W. Story Rd., Irving TX 75016; 800–228–4438. *On floor:* **Italian Grappa,** $35—Wolfman Gold & Good Company (R), 116 Greene St., New York 10012. **Creamer,** $20—Hall China (M), E. Liverpool, OH 43920; Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. **Relief pitcher with flowers,** $23—Rosanna Imports (M), Vincent Lippe (T), 11 E. 26 St., New York 10010. **Decorative painter (for backdrops)**—Ross Madole, PO Box 478 OCS, New York 10011.

●*Page 16:* Teapots, *from left*—**Cauliflower teapot**, #21/181, $62.50—Fitz and Floyd (M), 2055-C, Luna Rd., Dallas TX 75006; **turquoise majolica teapot,** #205712, $45—The Haldon Group (M), 3245 W. Story Rd., PO Box 165306, Irving, TX 75016; **pewter teapot with wicker handle,** $172—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011; **floral ceramic teapot,** $90—Fioriware (M), 5230 SR 204 NE, Mt. Perry, OH 43760; **earthenware caulifower teapot,** $80, Tiffany & Co. (R), 727 Fifth Ave., New York 10022.

●*Page 23:* **Terry-cloth robe,** Royal Velvet in Peachglow, 100 percent cotton, $65— Fieldcrest; call 800–841–3336 for stores near you. **Architectural curtain,**"Siena" swag drapery by Louis Nicole for Utica by Stevens, 50 percent Kodel polyester, 50 percent combed cotton, $70—J.P. Stevens & Co. (M), 1185 Sixth Ave., New York 10036. **Brittania lap blanket** by Adrienne Vittadini, 100 percent cotton, $36; **Brittania sheets,** 200 thread count, 60 percent cotton, 40 percent polyester, flat/fitted queen, $42; **standard pillowcases,** $32; **comforter,** $275—Fieldcrest; call 800–841–3336 for stores near you. **Annabel tableskirt,** 72 in. round, $40; **draperies: balloon shade,** $90; **window set** (with rod pocket-curtains, valance, tiebacks), $160, 200 thread count, 60 percent combed cotton, 40 percent polyester; all by Mario Buatta for Revman—Revman Industries (M), 1211 Sixth Ave., New York 10036; 803–235–0658. **Windsor Rose by Liberty of London tablecloth,** 72 in. round, 100 percent cotton, suggested retail, $60—Martex, a Division of WestPoint Pepperell (M), 1221 Ave. of the Americas, New York 10021. **Antique wicker chair,** $540; **white pitcher,** $17—The Gazebo of New York (R), 660 Madison Ave., New York 10021. **Glass vase,** $30—Blenko Glass Co. (M), PO Box 67, Milton, W.Va. 25541. **Lyme Regis wallpaper,** Stone/white, roll, $27.50—Laura Ashley by Post (MO), PO Box 891, Mahwah, NJ 07430-9990; 800–367–2000.

GARDEN GUIDE

●*Page 32:* **Porcelain vine,** available through Forest Farms (MO), 990 Tetherow Rd., Williams, OR 97544-9599; send $2 for catalog. **Summer sky,** available through Tranquil Lake Nursery (MO), 45 River St., Rehoboth, MA 02769; send 25 cents for catalog. **Catherine Woodbury,** available through Wayside Gardens (MO), One Garden Ln., Hodges, SC 29695-0001; 800–845–1124. Gilbert H. Wild & Son, Inc. (MO), 787 Joplin St., Sarcoxie, MO 64862-0338; send $2 for catalog.



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THE RIGHT LIGHT

●*Page 34: Kitchen design*—Beverly Ellsley Handcrafted Cabinets, 179 Post Rd. West, Westport, CT 06880. *Lighting design*—Gary B. Novasel, Lighting and Marketing Services, 14 Jefferson St., Norwalk, CT 06851.

PERSONAL STYLE FOR WALLS

●*Pages 37 to 49: Designer:* Freya Block, Freya Block Design, Inc., 236 W. 27 St., New York 10001; 212–924–3813. **Early 19th-c. restored Swedish wood clock, 76 in. high,** $2,495—Country Swedish, Inc. (R), 35 Post Rd. West, Westport, CT 06880. **Blaze Stripe wallcovering, #555946, Roses Collection, Periwinkle,** single roll, $19.99, packaged in a double roll; **Blaze fabric,** #655781, $25 per yd., also available; **Dresden Border,** #555840, **Springtime,** $14.99 per yd.; **Maura,** #302930, **eyelet fabric for fireplace,** $29 per yd.; **Dresden,** #655730, **Springtime, fabric for place mat,** $25 per yd.; **Rose Hips,** #655725, **fabric on chairs,** blue, $25 per yd.—Waverly fabric treated with Scotchgard Fabric Protector, Waverly (M), 79 Madison Ave., New York, 10016; call 800–423–5881 for nearest dealer. Wallpaper hung by Andrew Groop and James Hurlburt, North Goshen Road, Rte. 63, Goshen, CT 06756; 203–672–6474. **Swedish-reproduction dining table,** 48 in. round, 23-in. leaves (3), $2,000; **Swedish-reproduction wood dining chairs,** $450 ea.—Design Works, (R), 159 Main St., Yarmouth Port, MA 02675. **Jefferson Strip rug,** #22B, 6 by 9 in., $648—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **French-country wood plant stand,** $375; **cow ceramic butter dish,** $48—April 56 (R), Main Street, Lakeville, CT 06039. **Cut-glass jug,** c. 1810, $900; **cut-glass butter dish,** $600; **blue-and-white pitchers and creamers,** $450–$1,750—Bardith Ltd. (R), 901 Madison Ave., New York 10021. **Queen Anne-style bowl,** $67—Wilton Armetale (T), 225 Fifth Ave., New York, 10010. **Tole Gothic-style planter,** $350—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Wineglasses,** $31 ea.—Simon Pearce (R), 385 Bleecker St., New York, 10014. **Blue-and-white china plates, platters, cups and saucers,** $125–$1,500—Ages Past (R), 1030 Lexington Ave., New York 10021. **Botanical prints,** $70 ea.—J. Pocker & Son (R), 824 Lexington Ave., New York 10021. **Christofle silver-plate Marly 5-pc. place setting,** #00-38-185, $215—Christofle (R), 373 Park Ave., New York 10016. **Monet dinner plates,** $125 each—Tiffany & Co. (R), 727 Fifth Ave., New York 10022; call 800–526–0649 for nearest store. Photographed in Sharon, CT; house for sale by Freya Block.

●*Pages 40 to 43: Designer:* Dennis Rolland, Inc., 405 E. 54 St., New York 10022; 212–644–0537. **Trellis, #WR7469, wallpaper,** white, 33-ft. euro-roll, $42; **Bowery, #WR7450, wallpaper as border,** white, 33-ft. euro-roll, $57; **Country Life, #PR7448/3, for curtains, chairs, pillows,** red coral on white, 100 percent cotton, 54 in. wide, $57 per yd.; **Candy Stripe, #PR7357/8, for sofa slipcover,** green and white, 100 percent cotton, 54 in. wide, $36 per yd.; **Bowery, #PR7450, fabric as trim on sofa slipcover,** white, 100 percent cotton, 54 in. wide,

Continued on page 98

PRODUCT INFORMATION

Continued from page 97

$45 per yd.; **Willow, #BY6122-24, for lounge chair,** coral, 100 percent cotton, 54 in. wide, $66 per yd.—Arthur Sanderson & Sons (M), 979 Third Ave., New York 10022. **Tiebacks,** pr., $75—Laura Ashley (R), 800–223–6917. **Large needlepoint pillow,** $1,000; **painted mirror over fireplace,** pr., $10,000—Reymer-Jourdan (R,T), 43 E. 10 St., New York 10003. **Side table by fireplace,** $1,200; **Biedermeier chair,** pr., $3,250—Eileen Lane Antiques (R,T), 52 E. 11 St., New York 10003. **Stone urn above secretary,** $90 ea.; **floral vases,** $225 ea.—Limited Editions (R,T), 253 E. 72 St., New York 10021. **English lounge chair,** #5003-24, by Mark Hampton, $1,199 COM—Hickory Chair (M), PO Box 2147, Dept. 88803, Hickory, NC 28603. **17th-c. Portuguese painted drop-front secretary,** $6,500—Betty Jane Bart (R,T), 1225 Madison Ave., New York 10028. **Sofa slipcover and pillows** made by Ronald Jonas Upholsterers (R), 44 W. 18 St., New York 10011. Wallpaper hung by Beyond Painting; 212–292–5447. **Floor and coffee-table stencils** by Vladimir Rozenshtein, 159 Beach 123 St., Rockaway Park, NY 11694. **Coffee table** without cloud stencils, $340—Ron Fisher's American Country (M), 406 S. First Ave., PO Box 1208, Marshalltown, IA 50158; 800–231–7370; 515–753–3414 in Iowa. **Four-panel hunt screen,** $7,500; **triangular whatnot,** $1,050; **ceramic baskets,** $150 and $180; **painted chest behind sofa,** $4,500; **horse paintings,** $330 ea.; **painted bracket,** pr.; $750; **green-and-white wood planters,** pr.; $550; **yellow tripod table,** $600; **miniature tea set,** $180; **lily-of-the-valley pitcher,** $120; **plate with cookies,** $60; **compote on coffee table,** $300; **tole letter holder,** $125; **mercury vases on mantel,** $125–525; **ceramic roosters,** pr., $90—John Rosselli Int'l. (R,T), 523 E. 73 St., New York 10021.

●*Pages 44 and 45: Designer:* Sandy Ceppos Designs for the Home, 62 Main St., New Canaan, CT 06840, and 698 Madison Ave., New York 10021, 203–966–6946. **Berry Patch, #BPY112W, wallpaper,** celadon, 27 in. wide, roll, $40; **Cynthia's Delight, #CDS110F, for curtains duvet cover, ottoman,** rose and celadon, 100 percent cotton, 54 in. wide, $30 per yd.; **Madame, #MO128F, for curtain lining and bed pillows,** rose, 100 percent cotton, 54 in. wide, $31 per yd.; **Raspberries, #RAY154F, for slipcovers, large bed pillows,** 100 percent cotton, 54 in. wide, $31 per yd.; **Maxima, #MX0134F, for dust ruffle, pillow ruffle,** rose, 100 percent cotton, 54 in. wide, $30 per yd.; all fabrics and wallcoverings are treated with DuPont Teflon Soil and Stain Resistant Repellent—Cynthia Gibson Inc. (M), PO Box 706, York Harbor, ME 03911; 800–272–2766. **Painted desk,** $3,225; **folding mirror,** $1,950; **wicker chair,** $765; **oval planter,** $1,487; **needlepoint pillow on chair,** $250; **painted bedside table,** $835; **silver-plate basket on bedside table,** $450; **porcelain lamp,** $635; **shade,** $195; **porcelain tea set,** $335; **candlestick lamp,** $375; **shade,** $325; **paisley quilt,** $450; **tortoise box on desk,** $900; **floral pitcher,** $120—The Studio-Dorothy Diamond (R), 86 Main St., New Canaan, CT 06840. **Needlepoint carpet,** 9 by 12 ft., $5,800—Stark Carpet (T), 979 Third Ave., New York 10022. **Needlepoint pillow on bed,** $200; **rabbit painting,** $325; **painted shelf,** $155; **gilt mirror,** $260; **floral frame,** $58; **bud vase,** $26; **piqué napkin,** $12.50—S. Browne & Co. (R), 121 Elm St., New Canaan, CT 06840. **Print over bed,** $585—Catherine Sylvia Reiss (R), 23 Tokeneke Rd., Darien, CT 06820. **Wall bud vases,** #3359, $11.95 ea.—Paragon (MO); 401–596–0134. **Garden stool,** $1,250—Niall Smith (R), 344 Bleecker St., New York 10014. **Curtain poles, finials, brackets**—Kirsch (M), 309 N. Prospect, Sturgis, MI 49091, 800–528–1407; painted by Ross Madole, PO Box 478, Old Chelsea Station, New York, 10011. Wallpaper hung by Brush's End, 203–792–2691.

●*Pages 46 and 47: Designer:* Katherine Stephens, 200 E. 61 St., New York 10021; 212–593–1109. **Madame Bovary, #323-W, wallpaper,** $22.50 per roll; **Bagatelle, #BAG 433-B, ceiling border,** $5.25 per yd.; **Stanhope, #ST414-W, ceiling paper,** $22.50 per roll; **Rouen, #R09383-F, on willow chairs,** $22.50 per yd.; **Madame Bovary, #MB9323-F, duvet cover and tester fabric,** $24 per yd.; **Stanhope, #ST9414-F, tester facing,** $22.50 per yd.; **bed end-table accented with clips,** Bagatelle border, #BAG 433-B, $5.25 per yd.; **cutouts, Madame Bovary wallcovering,** #323-W, $22.50 per roll, all prices approximate retail; all fabrics and wallcoverings are treated with DuPont Teflon Soil and Stain Resistant Repellent—Victoria Morland for Raintree Designs (T), 979 Third Ave., New York 10022; Victoria Morland for Raintree Designs, Through the Looking Glass Collection, available in fine home-decorating stores; call 800–422–4400 for nearest store. Wallpaper hung by Dennis Cleary, 470 W. 24 St., #6E, New York 10011; 212–633–1164. **Antique tapestry table,** $6,000; **Victorian bamboo lacquered table,** $900—Eggs-n-Tricity (T), 979 Third Ave., New York 10022. **Steel plant stands,** #397, $215 ea., $400 for two—Winterthur, Winterthur Museum, Winterthur, DE 19735; call 800–223–1956 to order. **White willow armchair,** #282, $231; **35-in. pine plant stand,** #81, $169.50; **white willow love seat,** #280, $341; **white willow ottoman,** #283, $52.75; prices do not include shipping and handling—Ron Fisher's American Country (M), 406 S. First Ave., Marshaltown, IA 50158; 800–231–7370. **Floral-painted garden seat,** #8897, $1,050—John Rosselli Int'l Corp.(T), 523 E. 73 St., New York 10021. **Hand-colored fruit engravings,** $90 to $125; **mohair throw,** $200—Sweet Nellie (R), 1262 Madison Ave., New York 10028. **Turquoise/yellow planter on table,** $137.50; **turquoise round majolica-style plates, #204343, on side tables,** $27.50 ea.; **marble pitcher,** #208312, $22.50—The Haldon Group (MO), PO Box 165306, Irving, TX 75016-5306. **Mid-19th c. ivory sewing box,** $2,250; **Victorian tin on side table,** $375—Karen Warshaw Ltd. (R), 167 E. 74 St., New York 10021. **Antique books**—Bartfield Books (R), 30 W. 57 St., New York 10019. **Green breakfast set,** $225—Limited Editions (R), 253 E. 72 St., New York 10021. **Queen-size wicker bed,** #580-60, $875, available at fine stores nationwide—O'Asian Designs (M), PO Box 90607, 3250 O'Asian Way, Charleston, SC 29418; call 800–333–8590 for nearest store. **Wire-lattice tray** (and table, not shown), #971, including 22-in. stand, $250 plus shipping and handling—Ballard Designs (M), 2148-J Hills Ave., Atlanta, GA 30318. **Sheets,** 50 percent cotton/50 percent polyester, Martex WestPoint Pepperell Houselights Collection, Petal Blue, Oasis colors, queen flat, $20 (lace added, personal decorating touch), available in fine department stores nationwide—Martex (M), 1221 Ave. of the Americas, New York 10020. **19th-c. ivory box,** $850—Karen Warshaw Ltd. (R), 167 E. 74 St., New York 10021.

●*Page 48:* **Fleurs Sauvages, #FS360-1V, wallpaper,** Run #4, $28.50 per roll—Charles Barone Wallcoverings (M), 9505 W. Jefferson Blvd., Culver City, CA 90230; call 800–822–7663 for nearest store; in California, 800–422–7663. **Green slate tiles,** 12 sq. in., $4.50 ea.—Ceramic Stiles (R), 51 W. 19 St., New York 10011. **Unfinished dry-sink chest,** #6105, $196—Mastercraft (M), PO Box 239, Clarks Summit, PA 18411. **Chest** painted by Anthony Cava, 236 W. 27 St., New York 10004; 212–633–6944. **Tuileries table,** #445223, $249; **chairs,** #445770, $159 ea.—Conran, 4 S. Middlesex Ave., Cranbury, NJ 08512; 800—8Conran. **Botanical print,** $135—J. Pocker & Son Inc., 824 Lexington Ave., New York 10021. **Trowel and garden gloves**—Grass Roots Garden (R), 131 Spring St., New York 10012. **Antique watering can,** $125; **birdcage,** $325—Pierre Deux Antiques (R), 369 Bleecker St., New York 10014. **Famille Vert teapot,** #Y682, $150; **teacup and saucer,** #Y1678, $50—Mottahedeh (T), 225 Fifth Ave., New York 10010. To order, call 800–GIFT225.

●*Page 49—Top left:* **Churchill wallpaper,** $90 per roll; matching chintz also available, $72 per yd.—Hallie Greer Inc. (R,T), PO Box 106, Freedom, NH 03836. **Rope Trellis wallpaper,** #NF9165, $38 per roll; **Rope Border,** #NF 9175B, $5 per yd.; **Barrington Hall, on screen**—Sterling Prints (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Italian carved marble capital,** $900—Great American Salvage Co. (R), 34 Cooper Sq., New York 10003. **Cirque, #F782, gray-and-white stripe, #308371076, on chest,** $27.50 per roll; **Egg & Dart, #K350 as border, #683119 on chest doors,** $16.50 per double roll; **Infinity pattern, #F782, coral, #308137590, on top of chest,** $27.50 per roll—Laura Ashley (MO), 1300 MacArthur Blvd., Mahwah, NJ 07430; write or call 800–367–2000. **Mastercraft unfinished chest,** #9053, $229—Mastercraft (M), PO Box 239, Clarks Summit, PA 18411; call 717–586–1811 for nearest retail source. Wallpaper hanging by Fred LuBow of Behind the Seams, 452 50 St., Brooklyn, NY 11220.

THE NEW SOUTHERN COMFORT

●*Pages 50 to 55: Designers:* Holden & Dupuy Interior Design, 1101 First St., New Orleans, LA 70130.

●*Page 51:* **Gilt mirror**—French Collectibles (R), 3420 Magazine St., New Orleans, LA 70135. **Marble-topped gilded console table**—HBS Antiques (R), 301 Charter St., New Orleans, LA 70130. **Floor border** by Sylvia Dumas Studio, 736 State St., New Orleans, LA 70118. **Tapa fabric, #5485, on chaise**—Fortuny (R,T), 509 Madison Ave., New York 10022.

●*Pages 52 and 53:* **Pediment-topped metal chair with tiger-print seat** designed by Holden & Dupuy Interior Design, 1101 First St., New Orleans, LA 70130. **Small chandelier in hallway**—HBS Antiques (R), 301 Charter St., New Orleans, LA 70130. **Dining chairs and chandelier**—Granet French Antique Shop (R), 225 Royal St., New Orleans, LA 70130.

●*Page 54:* **Bed, bolster, bedspread** designed by Holden & Dupuy Interior Design, 1101 First St., New Orleans, LA 70130. **Bedside table**—Imbragulio Ironworks (M), PO Box 13594, Jackson, MS 39236.

WEEKENDS ON THE VERANDA

●*Pages 62 to 65: Architect:* William Turnbull, Jr. *Associate in Charge:* Eric Haesloop. *Interiors:* Margaret Simon—William Turnbull Associates,

Pier 1-1/2, The Embarcadero, San Francisco, CA 94111. Area of house: 1,373 sq. ft. Area of porch: 1,531 sq. ft. Wood-frame structure. Exterior: one-by-six vertical boards, resawn cedar, stained Douglas-fir posts and timbers. **Standing-seam Lmetal roof**—ASC Pacific (M), 2410 Enterprise Blvd., W. Sacramento, CA 95691. Split-rail fence. Oak floor with white stain and Glitza finish. Fluorescent lighting with wood valance. *Contractor:* Dave Adams, superintendent—Michael Ross Associates, PO Box 278, Sonoma, CA 95476. **Woodwork**—Artisan Woodworkers (M), 21415 Broadway, Sonoma, CA 95476. **Deck paint**—Fuller O'Brien Paints (M), 450 E. Grand Ave., S. San Francisco, CA 94080. **Outside white exterior stain**—Olympic Stains (M), 2233 112 Ave. NE, Bellevue, WA 95066. **Winter White REZ oil-base stain for interior woodwork**—Pittsburgh Paints (M), 1 PPG Pl., Pittsburgh, PA 15272. **Interior paint**—Pratt & Lambert Inc. (M), PO Box 22, Buffalo, NY 14240. **Insulation,** 3-1/2 in. Thermax sheathing—Celotex (M), PO Box 5001, Fremont, CA 94537; 800–227–0374. **Windows, doors:** David Differding, Sebastopol, CA 95472. **Schlage (M) locksets,** Plymouth series; **Safe (M) bit key-rim locksets; Gainsborough (M) porcelain knobs,** Whitehall with a chrome rose; available through most hardware suppliers. **Porch furniture**—Palecek (M,R), PO Box 225/Sta. A, Richmond, CA 94808; 800–227–2538; call or write for nearest store.

●*Page 64—Top right:* **Fireplace,** #MB36, with La France tile, #LV4014—Majestic (M), 1000 E. Market St., Huntington, IN 46750. **Old Sonoma Barn by Mark Adams,** watercolor—John Berggruen Gallery (R), 228 Grant Ave., San Francisco, CA 94108. **Chandelier, antique-car models,** privately owned. **Montecito Stripe #227 A-01, fabric on chair and ottoman**—Hinson & Co. (T), 979 Third Ave., New York 10022. **Chair and ottoman**—National Upholstery (M), 200 Kansas St., Rm. 200, San Francisco, CA 94103. **Wicker honey bistro chairs**—Palecek (M,T), PO Box 225/Sta. A., Richmond, CA 94808; 800–227–2538; call or write for nearest store. *Left:* **Tuscan Natural, #7515, fabric on sofa bed**—Alan Campbell Inc. (T), 970 Third Ave., New York 10022. **Sofa bed**—Marco (M), 650 Potrero Ave., San Francisco, CA 94110. **Window-seat cushion, pillow covers**—Mary Louise Higgins (T,R), 3330 Sacramento St., San Francisco, CA 94118. **Romanian Kelim tapestry rug,** #3661, 9 by 12 ft., Stark Carpet (M,T), available through Shears and Window (T), Galleria Design Center, 101 Henry Adams St., San Francisco, CA 94103. **Painted 19th-c. trunk,** newly painted—CIRCA Antiques (T,R), 299 Kansas St., 2nd fl., San Francisco, CA 94103.

●*Page 65:* Candleholders, privately owned.

THE HEART OF THE HOME

●*Pages 70 to 73: Designer:* William Diamond, 270 Lafayette, Suite 1510, New York, 10003; 212–966–8892. **Rug**—Kelter-Malcé Antiques (R), 361 Bleecker St., New York 10014.

●*Page 70:* **Toile fabric, #L65060, on wood-framed chair**, designed by Lee Behren—Decorator's Walk (T), 979 Third Ave., New York 10022. **Leather on sofa,** CR #2586, forest crystal aniline—American Leather Manufacturing Co. (M), 2195 Elizabeth Ave., Rahway, NJ 07065. **Fabric, #33 red, on child's chair,** Maja line—Covington Fabric (M,R), 267 Fifth Ave., New York, 10016.

●*Pages 70 and 73:* **Ticking stripe, #T45941, pewter fabric for curtains,** J.H. Thorp line—Decorator's Walk (T), 979 Third Ave., New York 10022. **Tile on floors and wall**—Country Floors, Inc. (R), 15 E. 16 St., New York 10003.

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CLOSE-UPS

●*Page 75:* **Town-house wardrobe cabinet,** #614, 40 by 17 by 53-1/2 in. high, $995 (freight collect), from Ballard Designs, 2148-J Hills Ave., Dept. 625, Atlanta, GA 30318; 404–351–5099. Catalog, $2. **V & Olga Decorating Co. stencil kit,** see coupon, page 96. Be advised, stencil plate is 2 inches larger than actual stencil design.

ENTERTAINING PLUS

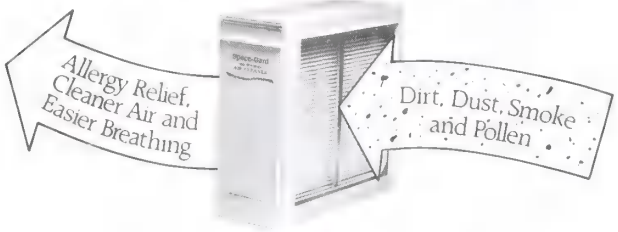
●*Page 77—Top left:* **Pine sideboard,** Danish, mid-1800s, $2,750—Evergreen Antiques (R), 1249 Third Ave., New York 10021. **Floral cotton-chintz napkins,** $9 ea.; **Spanish green-glass highballs,** $8.50 ea.; **bottles from Portugal with etched fruit patterns** (grapes, cherries, apples, pears) can be used as vases, wine decanters, oil-and-vinegar bottles, water bottles, etc., $20 ea.; **framed reproduction Redoute fruit print,** $95 ea.; **4-in. planter and saucer,** sponged blue-and-white terra-cotta, $17.50 ea.; **hand-painted turquoise-and-yellow candlesticks,** pr., $60; **12-in. swirl beeswax candles,** pr., $60; **hardwood breadboard,** $32.50; **French nacrine (pearllike) flatware,** 5-pc. place setting, $210; **stoneware mini-bowls with floral design,** hand-painted in Maine, can be used in oven or microwave, $17 ea.; **oval ironstone serving tray with ceramic basket-weave pattern,** $75; **Ceramic vegetable-motif canapé knives,** set of four, $30; **Portuguese dessert plates,** white on white, with six different fruit motifs, set of six, $65. *Middle right:* **Folding French wicker table,** 28 by 44 by 29 in. high, $375; **pink-and-white-striped place mats,** $8 ea.; **soup bowl with floral-and-lattice-pattern rim,** hand-painted in Italy, 5-pc. place setting available, $27 ea.; **Spanish green-glass footed bowl,** $10 ea.; **hand-painted polka-dot Italian vase,** $15 ea.; **full lead crystal classic red-wine goblet,** 20 oz., $13.50 ea.; **Spanish turquoise-glass votive candleholder,** $5 ea.; **square Spanish turquoise-glass votive candleholder,** $5 ea.; **small etched wine decanter,** $30. *Bottom left:* **Hand-carved English sycamore breadboard,** $38.50 ea.—all, Keesal & Mathews (R), 1244 Madison Ave., New York 10028; **Kiwi tart,** courtesy of Petak's, 1244 Madison Ave., New York 10128.

WINE & GOOD SPIRITS

●*Page 84—Top:* **White plate with stars,** $45 ea.—Wolfman Gold & Good Company (R), 116 Greene St., New York 10012. **Mexican glass, green,** $8.50 ea.—Gear Stores Inc. (R), An American Design Movement, 110 Seventh Ave., New York 10011. **Hand-painted napkin,** 100 percent cotton, 18 sq. in., $10 ea.—Ingrid Andresen (M), 90-96 Stanton St., Studio 4D, New York 10002; call for additional information. *Center:* **Primavera plate,** $12 ea., **and soup bowl,** $9.50 ea.; **Avignon flatware with pink pearlized handles,** 5-pc. place setting, $80—Pottery Barn (R), 250 W. 57 St., New York 10019, and all Pottery Barn stores. *Bottom:* **Rectangular platter, white marble with gray veins,** $19.95—Conran's (R), 160 E. 54 St., The Market at Citicorp, New York 10022. **Hand-painted pine wood bowl,** pink, green or striped; 8 in., $14.50; 10 in., $22—Zona (R), 97 Greene St., New York 10012. ■



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DISCOVERING THE BEST B AND Bs

Continued from page 31

tell me they have banana and cantaloupe, that's nice but very traditional. If it's a buffet of scrambled eggs, bacon and sausage, I'm not going. But if they serve fresh raspberries, kiwi and mango, that tells me they experiment more."

Booking Through a Reservations Service

Many people prefer using B-and-B Reservations Service Organizations (RSOs) to doing their own background research. RSOs can be useful, especially when you are trying to find a room in smaller B and B homes that do not advertise. Created in the early 1980s and often run by private B-and-B owners, the organizations inspect all lodgings to make sure they are clean and suitable for visitors.

Prospective guests can call the RSO, usually for a fee, and ask the kinds of specific questions that might be embarrassing to ask an innkeeper directly. The groups, which can be found in virtually every part of the nation, are listed under the "Bed and Breakfast" category in the Yellow Pages. Some RSOs charge innkeepers a listing fee and thus are not completely impartial. If there's an excellent B and B that does not list with the RSO, for example, you might never know about it. On the other hand, RSOs can save you time and money by telephoning B and Bs to ask about rates and availability. The better ones send rating sheets to guests after every stay, and can tell you instantly which of their B and Bs have air conditioning, will not allow children under 12, or have dogs and cats that could bother allergy sufferers, for example. Before making a booking, ask RSO owners how they ensure the quality of their B-and-Bs. Follow-up reports are essential, because B and Bs change hands often and quality can vary from month to month. "The more open you are about what you want in a B and B, the more likely you'll get what you want," says Barbara Notarius, a B and B owner in Croton-on-Hudson, N.Y., who also runs Bed & Breakfast U.S.A., Ltd., an RSO for New York State.

There is no question that B and Bs may take a bit more sleuthing to check out (and, no doubt, more of your valuable time), but the results will be well worth the effort. When the alternatives are large, impersonal hotels, or motels so bland you can't remember what state you're in, B and Bs are still one of the best things to happen to savvy travelers since road maps. With these guidelines, you can be sure to find the best.■

LODGING LINGO

Bed and breakfasts, of course, can vary widely, from urban penthouses to pastoral farms. Most of them fall into one of three categories, depending upon the number of guest rooms, the kind of amenities, and the price for a room. Here, for the less-than-accidental tourist, is our guide:

- **B-and-B homes.** Often run by working couples who offer a spare room or two to overnight guests, with breakfast only. Staying in someone's home may mean sharing the bath. About $40 a night.
- **B-and-B inns.** Located in cities or the more touristy areas. Inns typically have 5–10 rooms and serve meals only to guests. Owners, most often live-in, are the only staff, making muffins and changing sheets. A night, $80–$100.
- **Country inns.** The largest lodgings considered B and Bs. The dining rooms and bars are usually open to both guests and the public. With at least eight rooms, inns have a professional staff. About $80–$100 a night.

James Popkin is a Washington-based freelance writer.

THE RIGHT LIGHT

Continued from page 34

pushed against one wall, your chandelier may be a hazard to all but your shortest guests. Consider replacing it with surface-mounted or recessed ceiling fixtures. Or you can install several semi-recessed fixtures arranged in a square, circle or triangle pattern over the table. Such fixtures come with decorative glass-trim rings that glow from the light within.

Even properly located, a chandelier doesn't always give a dining room enough light, particularly if the table is long. Why not add recessed downlights or accents as a supplement? Accent lights can be rotated and pivoted in their housings so you can actually aim the light beam—a narrow one to pinspot a specific object, such as a centerpiece, a wide beam for general illumination. Because they are flexible, accents may also be used on sloping ceilings.

- Mount sconces on either side of French or sliding doors, a china cabinet, an important painting, or a doorway leading to another room. Sconces will help direct attention to these particular elements and add to the room's overall mood and lighting level.
- Consider installing soffits with recessed lighting or coves with uplights that add another dimension of glow. If properly crafted, coves and soffits will contribute to the room's architectural detailing, in addition to concealing the light fixtures. If your decorating has a contemporary look, you can install track lighting, the easiest way to have light where you need it—not only on the table but also on artwork on the walls, collectibles in shelving or in a china cabinet. If there is attic space above your dining room, you can probably install recessed equipment anywhere in the ceiling you wish.

Light Up Your Living Room

In addition to the table and floor lamps you already have, consider adding uplights that sit discreetly on the floor to light dark corners, highlight plants or create a warm glow behind a chair or table. Installing opaque shades on traditional lamps will cut glare without seriously reducing overall light. Also consider installing sconces, as in the dining room.

- In rooms with high or cathedral ceilings, try adding uplight wall sconces or floor lamps—they'll increase the room's light level and also emphasize its height. But don't direct all light upward; the room will feel out of balance. It's always better to mix the direction of light—some of it upward, most of it downward.
- If the ceiling slopes, you have several choices: Pendant lights are available with swivel mounts that allow these fixtures to hang straight down from ceilings with up to a 45-degree slope. Similarly, recessed adjustable downlights can tilt that much. Track lighting can be mounted on walls, beams or ceiling—or can be suspended from the ceiling, using cables or stems.

Beauty in the Bath

A lot of people have learned to get by in a bath lit by a single overhead fixture, putting on makeup, combing their hair or shaving in shadow. The best way to light a bathroom mirror is by mounting one or more incandescent fixtures on the same wall as the mirror—the light projecting directly outward, presenting you with even, shadow-free illumination. If your present fixture is in the ceiling right over the vanity, you're getting a distorted mirror image with strong, unnatural shadows under your eyebrows and chin.

- Theatrical striplights mounted on either side of or over the mirror provide light from the proper direction, but those bare bulbs (in particular, clear ones) can be a source of glare. Why not replace them with frosted or white bulbs? Even more effective would be to remove the striplights and mount sconces beside or above the mirror—fixtures whose bulbs are behind frosted glass—so the light strikes your face but your eyes are shielded from glare.
- An alternative to striplights, linear incandescent tubes are similar in size to fluorescents but provide a continuous warm glow of incandescent light. Mount fixtures on both sides of your mirror—above it, too, for even more illumination. Linear tubes come in 12-, 20- and 40-inch lengths; the fixtures are available in many finishes.

UPLIGHTS, DOWNLIGHTS, ACCENTS, TRACK—ALL OFFER FLEXIBILITY THROUGHOUT THE HOUSE

What's Best for the Bedroom?

Unless your bedroom is also your dressing area, general illumination may be less important here than mood lighting—which can be achieved with uplights or with strategically placed table or floor lamps. Bedside lamps are fine for reading in bed, but to save space on the night table and gain flexibility, consider wall-mounted lamps. Bedside light should be aimable, so you can adjust it to suit any reading position, and highly focused, so neither spouse is disturbed if the other stays up late to read.

- Recessed accent lights may be installed in the ceiling, though they are not as easily adjusted as table, floor or wall-mounted lamps. Use care in placing these fixtures; you don't want glare while you're in bed. Adjustable small-aperture or pinhole fixtures work best; they should be placed behind your head, very close to the headboard wall.
- Good overhead lighting in closets and dressing areas is key if you're to make sound judgments about clothing, colors, patterns and textures. In the dressing area, such fixtures may be supplemented by sconces or striplights mounted alongside your mirror to soften any shadows. Recessed lighting makes sense here if you have accessible attic space above your ceiling. Otherwise, consider track lighting a sensible alternative. Check local building codes for any restrictions on closet-lighting fixtures.

Make the Most of the Lighting You Have

Many recessed-lighting manufacturers use modular systems that allow downlights, wall washers and accent lights to fit the same housings. If you have recessed downlights in an area where another type of lighting is preferable, you just pop out the old and install the new. No special tools are needed.

- Where existing lights are controlled by simple on-off switches, consider dimmers that will let you vary your lighting moods from bright to intimate. Dimmers are inexpensive, easily installed and can be the single most effective improvement you can make to your lighting.
- New miniature electronic-control systems exist that will enable you to replace a cluster of three, four or more conventional switches or dimmers with one unit that you can preset to create several different lighting "scenes." Each group of lights is easily and quickly set to the desired level; pushing one button recalls any scene.
- Another new product solves the problem of how to connect fixtures to switches. Suppose you have a fixture that you want to control from a different location. By installing a special switch and a sensor in the existing fixture, you can control it without a direct connection, using an electronic pulse sent through the wiring.

Other control options exist that can respond to your specific needs. Consult an electrical distributor or professional lighting designer—don't leave every decision to your electrician. His expertise is in installation rather than in the vast range of available products or in lighting aesthetics. Keep in mind that lighting can be a significant way to beautify your home—and make it as flexible and unique as your own lifestyle. ■

Gary B. Novasel is a professional lighting designer whose Norwalk, Conn., firm specializes in residential lighting design.

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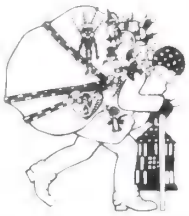
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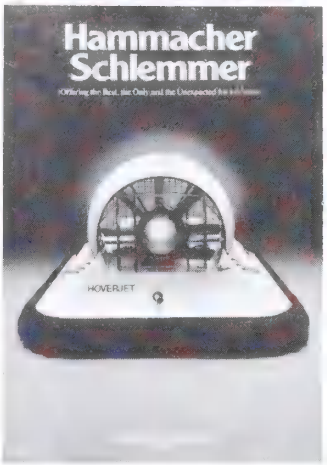
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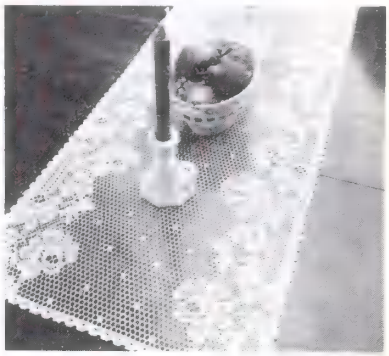
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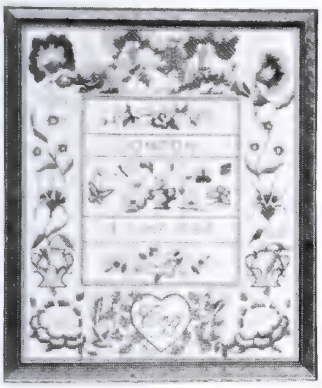
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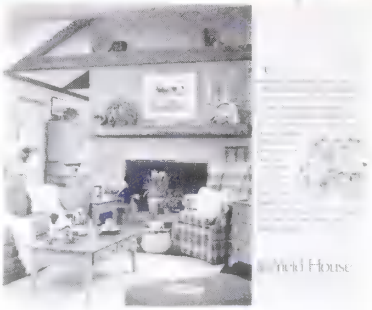
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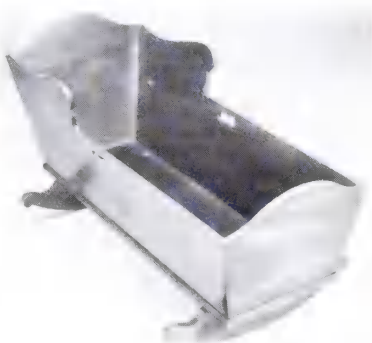


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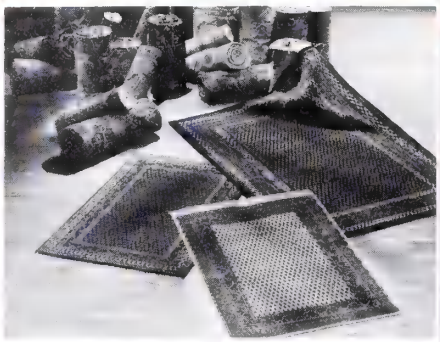
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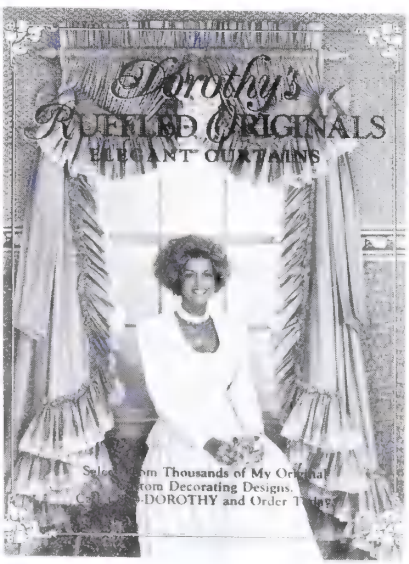
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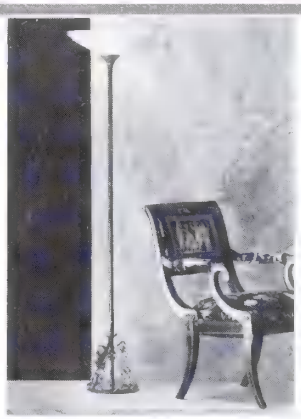


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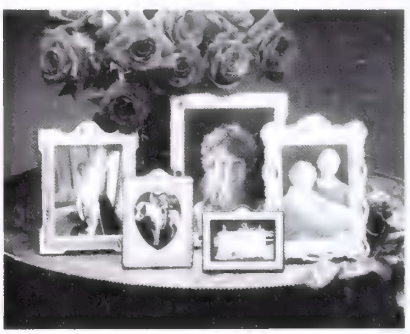
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52. VICTORIAN SAMPLER'S Summer issue offers a fine selection Victorian crafts and collectibles from independent artisans nationwide. You'll find a unique selection of accessories, accents, and decorating ideas that will add a true touch of Victoriana to your home. Orders are placed directly with crafters at low, crafter-direct prices. This issue also features articles on new Victorian construction, Victorian dolls, summer decorating, and an interview with an interior designer specializing in Victoriana. 80 pages. **$3**

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53. EXPOSURES CATALOG offers hundreds of original ways to display, preserve and share your photographs. This unique collection features a vast assortment of frames, albums, storage boxes and more, many available only through EXPOSURES. For a one year subscription—**$1.**

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58. *VELUX-AMERICA INC.* - Let the world leader in roof windows and skylights show you how easy it is to capture more natural light and provide better ventilation for your home. Our full-color brochure gives you all the information you need for your home building and remodeling plans. **Free.**



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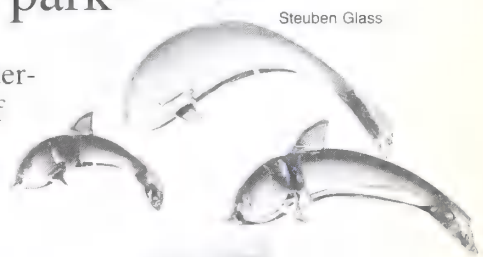
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BEAUTIFUL FINDS

with Frances Needles



The catalog craze is sweeping the country. And o wonder! Millions of Americans have discovered the joy of hopping the world while lounging at home. No longer are they ostled by crowds in inadequately staffed stores. Gone is the rustration of driving in circles looking for a park-



g space. And waiting in line to pay for a purchase is passé.

Montgomery Ward in 1872 could never in his wildest dreams envision the glitter-g collection of merchandise beckoning from the glossy photos in the hundreds of talogs that cross my desk.

Nor could he even imagine the speed and convenience fueled by the arriage of computer, credit card, and the WATS telephone stem (known in the vernacular as the 800 number).

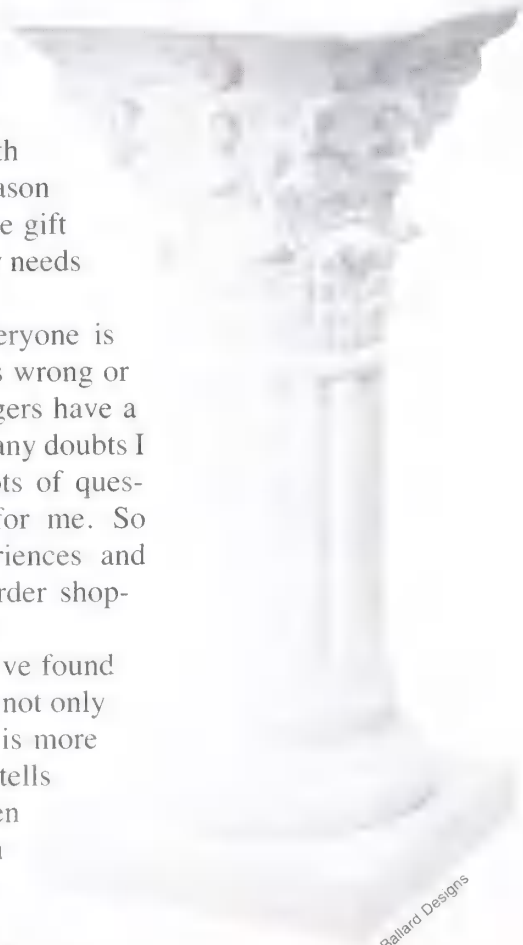
As you may have already guessed I'm a mail order nkie. Years ago I discovered I could play Santa to dozens friends and relatives without stepping foot inside a store. s Christmas approached I would stroll leisurely along Fifth venue enjoying the sights and sounds of the holiday season hile everyone else was hassled and harried with last minute gift ıores. This year I thought it would be fun to fill my everyday needs a catalogs and give you a report on just what's out there.

A word before I continue. A major concern for everyone is turns and refunds. On occasion clothes don't fit, a color is wrong or r some reason the product doesn't please us. Most catalogers have a very broad return policy. If I have any doubts I call *before* I order and ask lots of questions. This method works for me. So here's one woman's experiences and observations after a mail order shopping spree.

THE BIG PARADE OF CATALOGS BEGINS ON PAGE 102

As a regular customer I've found the **Neiman Marcus** merchants not only ave an eye for style but a knack for photography. Rarely is more ıan one fashion item shown on a page. Of course the copy tells ıe story but it's nice (and very helpful) to see clearly when ou're struggling to determine the cut of a blouse, the length f a hemline, the taper of trousers. Like *you* I know what ttle details look best on *me*.

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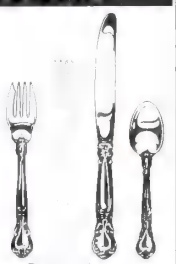


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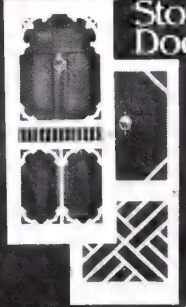
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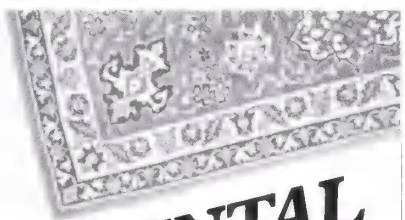
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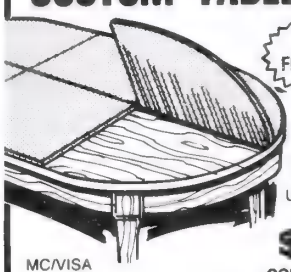
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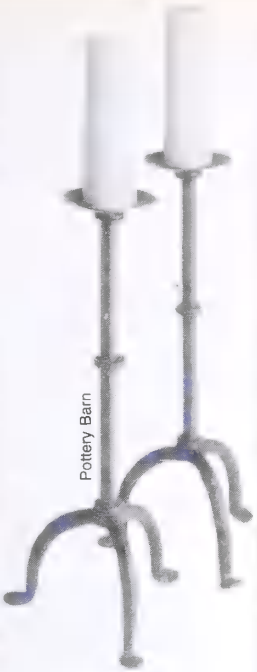
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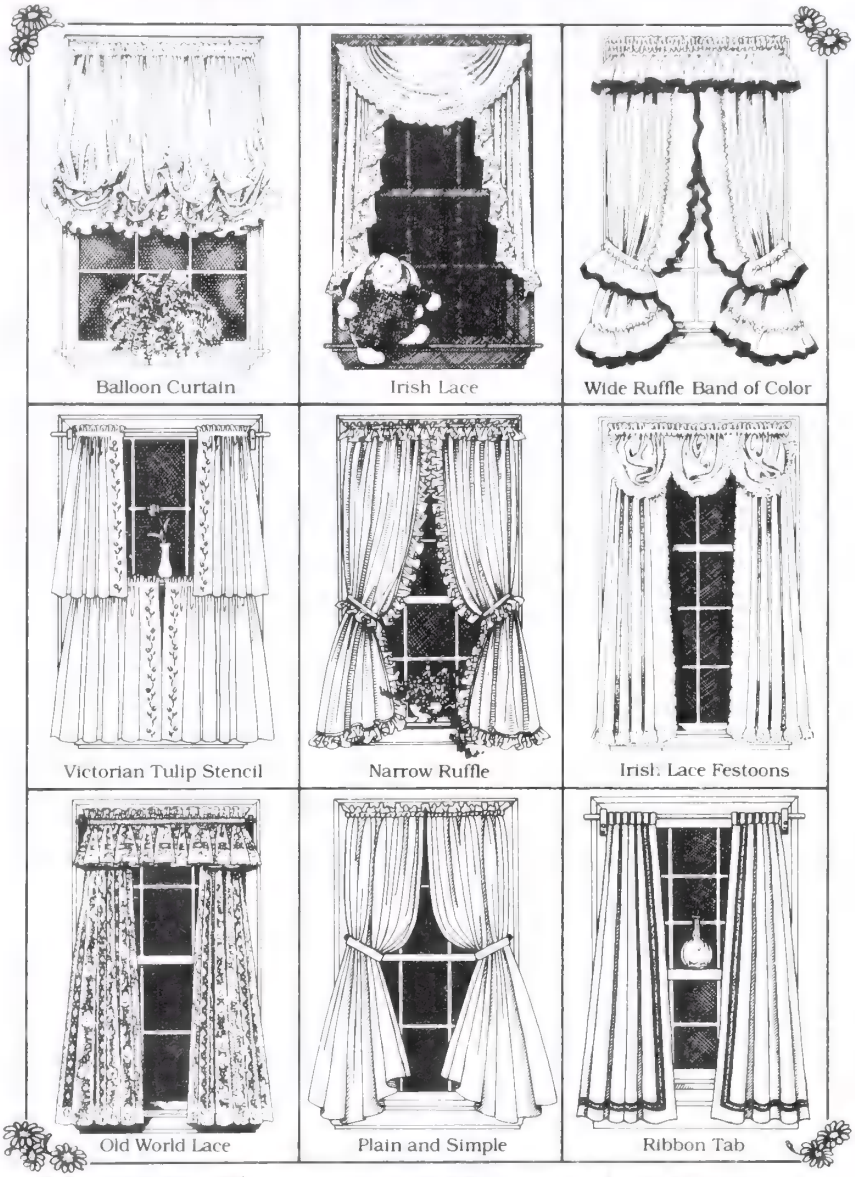
For many of us buying quilts has become an exciting trend. So it's good to find you can always depend on **The Gazebo** for a selection of antique and new quilts all chosen with an unerring eye for color and quality. Happily, when I purchased a crib quilt for a newborn niece the Barnards (Gazebo's owners) suggested personalizing it with a hand embroidered name and date. Personalizing is available on all quilts for a nominal $20 charge for the first 15 characters. Result: Instant heirloom.

THE BIG PARADE OF CATALOGS BEGINS ON PAGE 102

It's no secret, more and more people use the den at home as an extension of the office. Being no exception, the **Reliable Home Office** catalog caught my fancy. Their promise of "up to 70% off retail" appealed to my pocketbook. Well, they must know a thing or two because I found the most comfortable chair I've ever owned and the best $10 VIP gift bar none. The latter described as the "12-in-one pocket office" is a little gadget that puts a dozen office essentials (scissors, ruler, blade etc.) right into the palm of your hand, pocket or purse . . . bless its tiny heart.

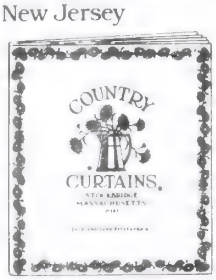
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BEAUTIFUL FINDS

collection to include another old French tradition- . . . Quimper ware. The brilliant colors of this famous handpainted pottery are still produced by Brittany's artisans. I couldn't resist a large cachepot that just breathes with French country spirit.

Chuck Williams sprinkles some tasty recipes throughout the pages of his world-famous **Williams-Sonoma** catalog. As I thumb through the pages I resist a consuming passion to order everything. What I selected recently was an extravaganza of trompe l'oeil paper cheese leaves.



The Metropolitan Museum of Art

They look astonishingly real and are absolutely right for tucking under cheeses on a tray or buffet table. Other purchases? Dozens of cotton kitchen towels. Maille Dijon Mustard (the best since 1747). Strawberry salad/dessert plates from Portugal.

THE BIG PARADE OF CATALOGS BEGINS ON PAGE 102

If you've been to London or have an interest in needlework you're probably familiar with **Glorafilia.** The shop is in an 18th century mill house in one of the most picturesque parts of London. The collection is outstanding and available in America by mail. I was stumped for a gift choice. Not to worry. **Glorafilia** sent a gift voucher along with a

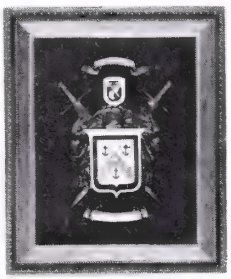


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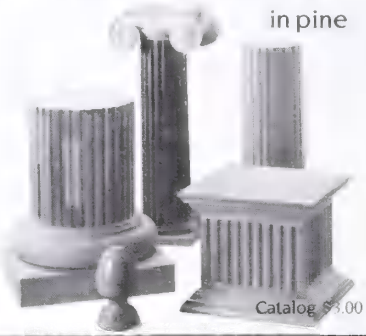
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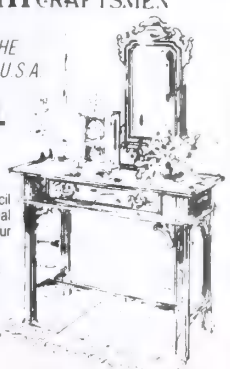
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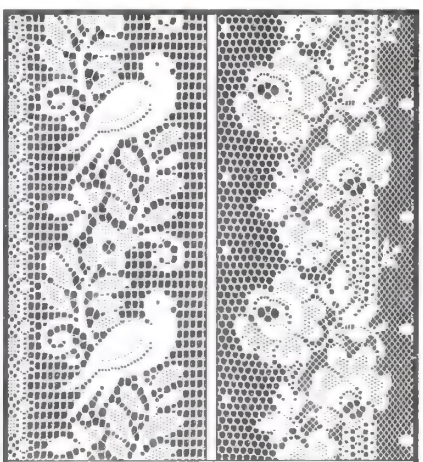
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BEAUTIFUL FINDS

catalog to the needlepointer on my shopping list.

There are many more ways to enjoy Europe's treasures. **Thomas Goode** (England), **Cash's of Ireland, Trimingham's of Bermuda** all make ordering from overseas a snap. And **Shop the World** offers a "catalog of catalogs" from around the globe.

Undeniably New York apartments are starved for space but these days dwellings everywhere seem to be getting smaller by the minute. What to do? I latched on to the **Hold Everything** catalog of space saving whizzes and wound up with a set of drawers that mount to the frame and hide under the bed. It's like having an extra dresser without taking up an inch of floor space. Who wouldn't be happy with that?



The Metropolitan Museum of Art

THE BIG PARADE OF CATALOGS BEGINS ON PAGE 102

Treasures and pleasures abound in museum catalogs. With few exceptions objects produced by or for the **Metropolitan Museum of Art** have an impressive pedigree and are not pricey. Quality is an overriding concern. Granted you can't go wrong here, but I've been particularly pleased with the cobalt and emerald green quart-size glass pitchers copied from Early American originals in the Museum's collection. For

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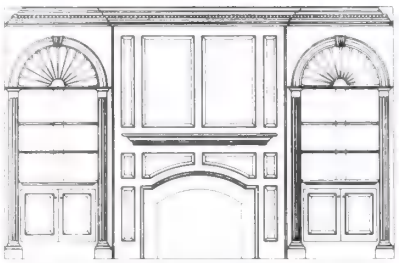
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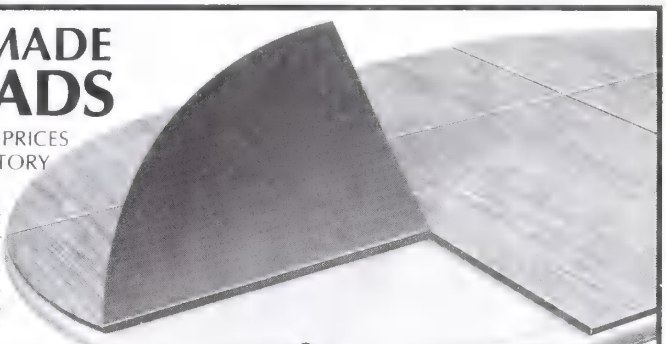
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BEAUTIFUL FINDS

Christmas I buy scarves for fashion conscious friends.

At **Peerless** spirited Navajo rugs (reproductions) are a good buy and are terrific for giving a room Southwestern oomph. I tried one in my country place. **Ballard Designs** supplied simple natural duck slipcovers. (Bet you didn't know they had these)! The good thing is the covers dress up standard metal chairs. The look is cool, Southwestern, too.

More items for the country house materialized from **Mills River.**



Rue de France

The woven cotton table runners and rag baskets are casual, comfy and striking.

Sometimes I've become a fan because a company gives personal service. **Dorothy's Ruffled Originals** is one. A personal to free number puts you in touch with a Dorothy's own Fashion Consultant who will listen to problems and offer professional decorating solutions.

THE BIG PARADE OF CATALOGS BEGINS ON PAGE 102

When a birthday check arrived from Uncle Harry I decided to "invest" in **Steuben** glass. Everyone *knows* **Steuben** *is the*

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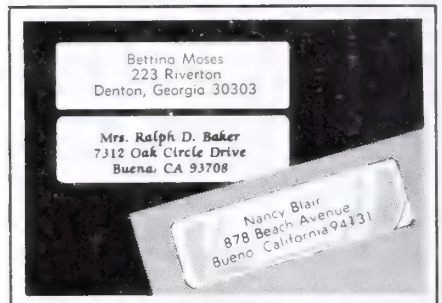
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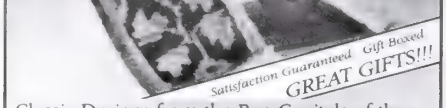
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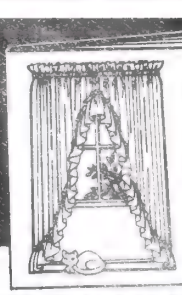


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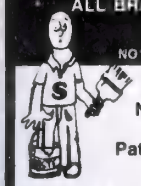
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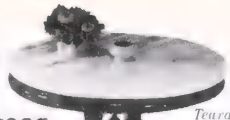
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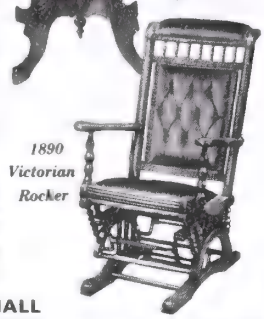


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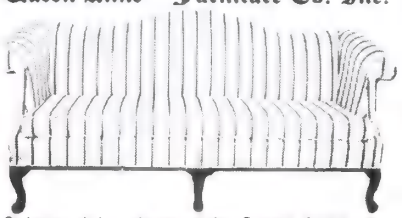
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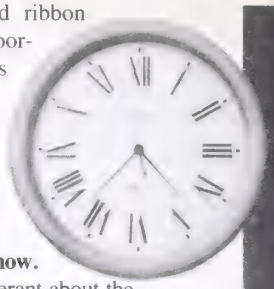
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place to buy gifts for very special people (including yourself). My choice? A pair of David Dowler candlesticks remarkable in the way thousands of tiny air bubbles in the clear crystal capture light.

Yield House has been pleasing mail order buyers since 1947. I'm always impressed, (and I think you will be too), with the wide variety of their shelves. I use them all the time. They pack a lot of personality and do wonders for a nondescript wall.

Have you noticed that little things make a difference? For example, aromatic herbs and spices add the magic ingredient of fragrance to the air and fill a home with holiday spirit. This Christmas I'm making potpourri with my own fair hands. Recipes and ingredients from the **San Francisco Herb Company.**

And it took no time at all to hang the 12" deep lace panel I bought from **Linen and Lace.** I threaded colored ribbon through the eyelet heading and stretched it across a doorway. Beautiful! From Bavaria and as the catalog says "machine wäsche".



I *finally* found a carpenter so I rushed to **Silverton's** catalog to order dentil crown mouldings for my living room. Admittedly I was a little concerned about the shipment. No problem. Obviously top-notch professionals do the packaging.

No report is complete without mentioning **Horchow.** Catalogs fill my mailbox monthly and I'm always exuberant about the contents. At the moment I'm stocking up on party tablecloths. Especially those hard-to-find 120" in diameter kind for a mere $32.

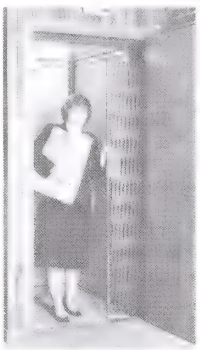
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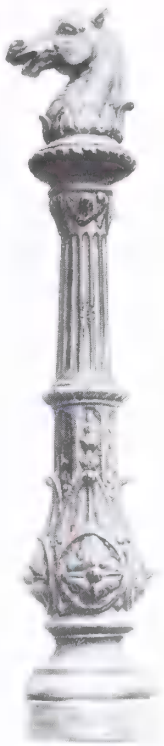
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **Could this iron horse be a hitching post? It has no paint now, and I don't want to repaint it until I learn whether this will alter its value.**
—Mrs. R.H.B., Winnsboro, S.C.



The 1910 catalog for J.W. Fisk pictured a hitching post that was very similar to yours. The horse held a ring in its mouth. Posts like this were very securely embedded in the ground near a home or store. The reins of a live horse were tied to the ring to keep the horse from straying. Fisk offered the posts bronzed for $8 or painted for $7. A post was usually painted all white or all black. Many other styles of hitching posts were also made. Some resembled elaborate columns, and there was one shaped like an upright whip. More expensive examples were figures of a jockey, Chinaman or a black man. Many of these iron posts have been reproduced. An old one is worth about $500. Repainting the iron will not change the value.

☐ **How were all the bottles and shakers in this castor set used? I have been told that the hallmarks identify it as a piece of sterling silver made in England about 1740.** **—D.P.W., Akron, Ohio**



A silver cruet like this, with two glass bottles and three castors, was known as a Warwick frame, in honor of the English Earl of Warwick, who owned one. The stand traditionally had small feet, a cinquefoil plate and a tall central handle. Boat-shaped cruet stands came into fashion by 1770, then, as styles changed, oval stands were favored. Food was not carefully stored in the 18th century, and there was no refrigeration. Spices were used to mask the strong taste of over-aged meat or rotting vegetables. Pepper, mustard, cinnamon, sugar and other spices, but never salt, were kept in the silver castors. Salt was served in an open dish, because it would harden and could not be kept in a shaker. Later cruet sets had bottles that held soy sauce, ketchup, tarragon and other condiments. We recently saw a set similar to yours sell at auction in London for 2,500 pounds ($4,000). If the maker of your set is famous, it could be worth much more.

☐ **Tell me about this small walnut desk. It has many drawers and is 31 inches high.** **—J.L., Arthurdale, W.Va.**



You have a dressing table or desk in a style popular in England about 1750. The two similar furniture forms were both evolving in the 18th century. The dressing table often had a mirror and compartments beneath the top. The desk usually had a storage place for pen and ink. A few also had a flip-open top that served as a writing counter. The bracket feet, brass hardware and proportions of the piece suggest a design from 1750. Yours could be worth at least $5,000.

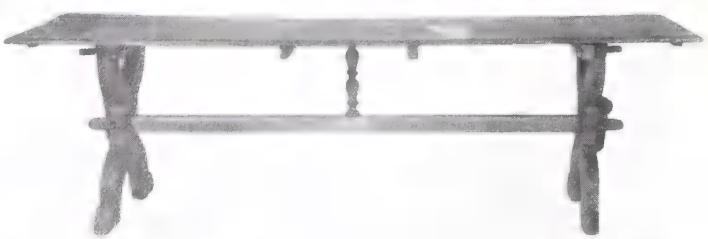
☐ **This 10-inch-high vase is yellow, with raised white flowers. It is signed Thomas Webb & Sons. What are its age and value?**
—V.B., Fond du Lac, Wis.



The Webb family has been involved in making glass in England since the 18th century. Thomas Webb worked in several glass firms and eventually founded Thomas Webb & Sons in 1837. Thomas Webb & Sons is one of the most famous of the English glassworks. It is best known for engraved glass, colored glasswares of the late 19th century, and cameo glass. You have a cameo-glass vase that was made about 1900. Bright yellow was a popular color at that time. It is worth about $1,000.

☐ **I saw a table like this in an exhibit and would like to get one for my house. It comes apart so the top and legs can be stored in a small space. When were these first made and how much should I pay for one?** **—T.J., Seattle, Wash.**

What you saw was a trestle table, also known as a sawbuck table, first used probably in medieval times. Tables and chairs were moved into a room for a meal and then stored near the walls to make more space. The table you desire was most likely made in Pennsylvania about 1750 to 1800. A similar table made of walnut is in the Henry Francis Du Pont Winterthur Museum in Wilmington, Del. The Pennsylvania German settlers continued making this style of table in the 19th century, although the later examples had heavier legs and crosspieces. An authentic Pennsylvania table made before 1800 is so rare it would be almost impossible to find, and would sell for tens of thousands of dollars. You might consider buying a reproduction. ■



WHERE TO FIND IT

SHADES, SHUTTERS AND LACE: SIMPLE STYLES FROM THE PAST MAKE A DECORATING COMEBACK

By SYLVIA SUNDERLIN

When redecorating a living room or bedroom and the idea of chintz draperies and swooping swags seems overpowering or inappropriate, consider some of the new window treatments available. Plain roller blinds, decorated with fabric or painted with nostalgic scenes, are part of a movement to revive old window-decorating styles; another comeback is the carved wooden interior shutter, standard window treatment in Colonial houses, and very practical. Ubiquitous sheer curtains are giving way to more interesting window dressing—ready-made and easy-to-care-for embroidered net, stenciled cotton and Nottingham lace curtains, all reminiscent of Victorian parlors.



Detailed with lovebirds, this scallop-pattern curtain lends a soft Victorian touch. A single piece of fabric, it slips right on the rod—practical *and* pretty. Of acrylic, from Linen & Lace.

Beech River Mill Co., Old Rte. 16, Center Ossipee, NH 03814; 603–539–2636. This century-old mill makes, to order, exterior and interior paneled or louvered window shutters of Eastern white pine, delivered unfinished, ready for staining or painting. Backup time is six to eight weeks. Illustrated catalog, $5, is refundable upon order.

J.R. Burrows & Co., PO Box 418, Cathedral Station, Boston, MA 02118; 617–451–1982. Firm specialties are curtains imported from Scotland: machine-made panels of white Nottingham lace, or traditional Victorian or Néo-Grec patterns, polyester and cotton, 60 inches wide and 48 to 90 inches long. Smaller cottage panels come in six sizes. Illustrated catalog, $2.

Country Curtains, Red Lion Inn, Stockbridge, MA 01262; 413–243–1300. Here you can find almost any kind of ready-made curtain: plain muslin tab-style kitchen curtains; calico or stencil print for bedrooms; lace, net or voile panels for more formal rooms. The shop also stocks hard-to-find wooden rods and insulated winter-worthy curtains. Free catalog.

Historic Windows, PO Box 1172, Harrisonburg, VA 22801; 703–434–5855. The firm makes, to order, interior wooden-panel shutters in seven designs, all authentic reproductions of models from period houses. Shutters are made to specification from seasoned hardwoods—birch, walnut, pecan or oak—ready for finishing. Catalog with current prices, $3. Samples sent upon request.

Iberia Millwork, 500 Jane St., New Iberia, LA 70560; 318–365–5644. Principle products are custom-made louvered interior and exterior shutters for upper and lower sashes, made to specification in poplar, heart redwood or cypress, finished and ready for staining. Photo leaflet sent upon request. Work takes about eight weeks.

Kemp-Stuttbacher, RR #1, Box 214A, Franklin, IN 46131; 317–738–2466. Ray Turner and staff re-create, to order, late-Victorian window shades reminiscent of opulent European styles—translucent acrylic-coated cotton roller blinds, for example—cut out to receive a transparent V-shape, or other shape, of embroidered lace or fabric laminated to the shade. Mr. Turner also works from old photos and drawings to restore or reproduce painted shades popular at the turn of the century. Send self-addressed stamped envelope for brochure.

Linen & Lace, 4 Lafayette, Washington, MO 63090; 800–332–LACE or 314–239–6499. Available in delightful variety are ready-made curtains from Germany and Scotland, such as embroidered muslins and nets—many with the look of hand crochet—suitable for kitchens, bedrooms and small formal rooms. Illustrated catalog, $2.

Rue de France, 78 Thames St., Newport, RI 02840; 401–846–2084. Sheer nets, exquisite embroidered laces and fine voiles are fabrics used for a variety of ready-made curtains from France. Styles range from café curtains to flat or gathered formal panels. Catalog, $2.

Saltbox Studio, Barbara Hood, 660 Longsdorf Rd., Naples, NY 14512; 716–374–2911. Barbara Hood's specialty is reproducing painted roller blinds, a popular 19th-century window treatment that has been recently revived. She has done reproductions for several museums and historic houses, and accepts commissions to restore or reproduce shades for private clients. Scenes are romantic or fanciful landscapes. For information and photos, include self-addressed stamped envelope.

Vintage Valances, PO Box 43326, Cincinnati, OH 45243; 513–561–8665. Beverly Hafemeister makes authentic period draperies, to order, for Greek Revival, Victorian and early–20th-century house restoration. An illustrated brochure is $12, which includes fabric-finding service. Once fabrics are selected, allow at least three weeks for completion of order. ■

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REVITALIZE
25 Quick-Change Ideas With Paint, Fabric & Imagination

GARDENS—Designs With Water, Page 78

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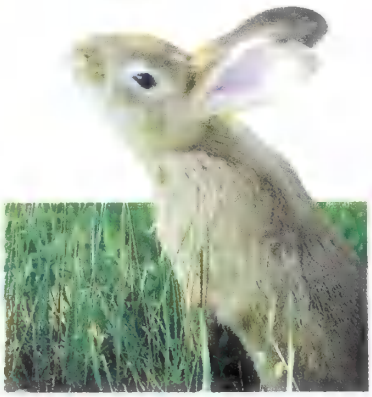
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COVER PHOTOGRAPH:
Details gave this chair new life: a cover of striped fabric and matching floral, hand-painted rope and tassel. More ideas, page 62. Fabrics, Hinson & Co. Photo, Kari Haavisto.

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First you speared a hot dog with a twig, sharpened with your own pocket knife. Then you suspended it over the campfire and watched as it sizzled and turned brown and bubbly.

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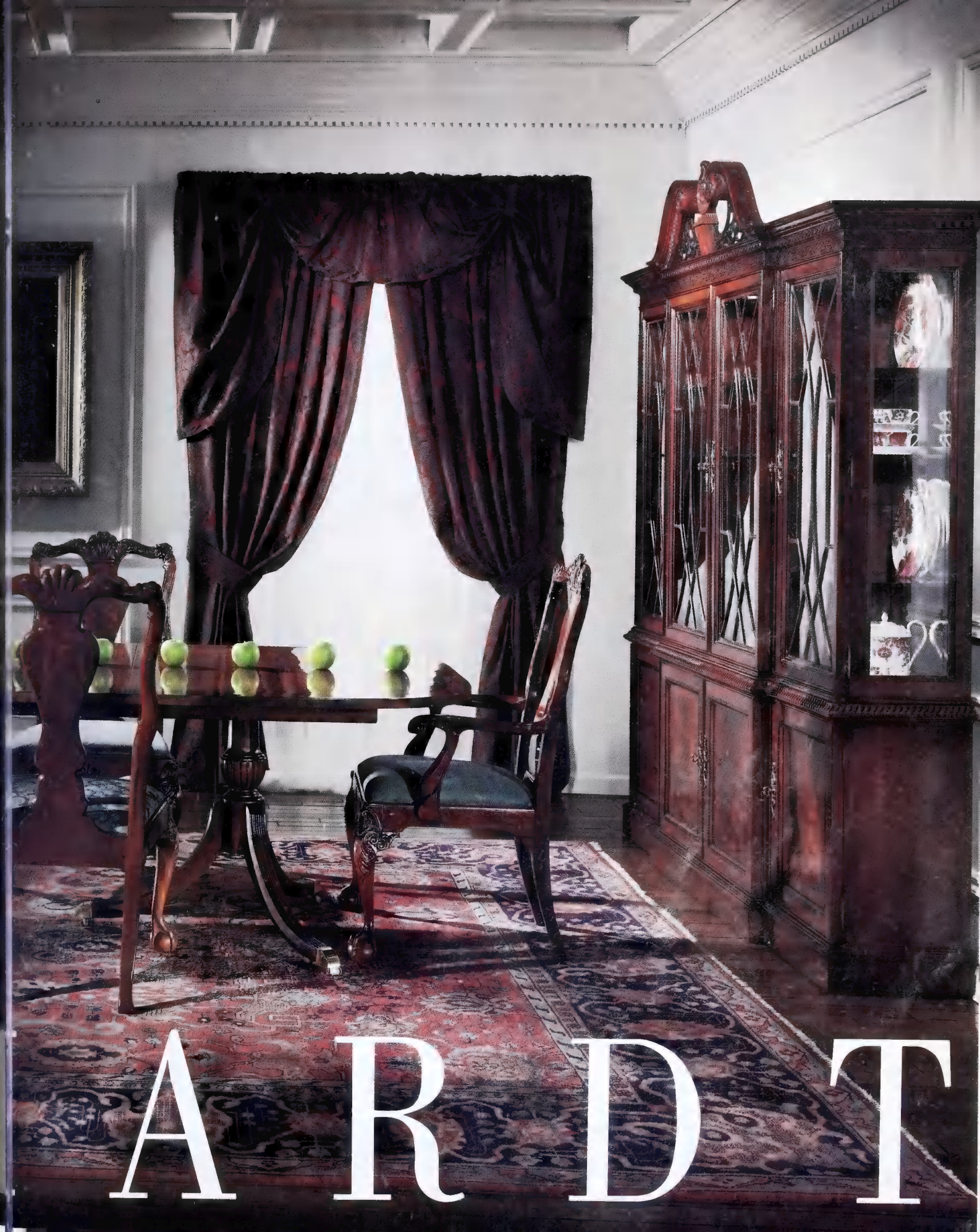
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THINKING ALOUD

IT IS IN THE SMALL DETAILS OF A ROOM THAT I EXPEND THE MOST THOUGHT, TIME AND IMAGINATION. AND, OH YES, COURAGE



© ARNOLD NEWMAN

Whenever I'm asked what makes a truly great room, I always answer with the same word . . . *details*. For me, details are not the icing but the essential ingredients of a room. The color scheme, furniture and fabrics are certainly the foundation, but the soul enters a space in the form of details.

It's true that detail is something extra. It's something you don't need for survival but for pleasure. Any old knob will open a door, but an egg-size oval knob of gleaming brass delights your eye and your hand—every time you use it. Curtains of blue-and-white ticking give our powder room privacy, but it's my addition of black ball fringe that makes me smile whenever I see it.

Successful details never pall. There is a twinkle of surprise built into them, but no shock, because successful details are suitable as well as surprising. You may not expect black ball fringe in a little farmhouse bathroom, but it's right. Now, red satin ruching—that would be a rude surprise.

Details always have to do with enjoyment. Decorators plan for their clients' pleasure and have fun doing it. Georgina Fairholme places a small-scale Gothic Revival carved frieze at the ceiling line of a garden-level dining room and lifts spirits as well as apparent wall height. Mark Hampton covers a curving tufted love seat in a countrified beige-and-white linen stripe, then makes everyone look twice, with flat little bows instead of the usual buttons.

Richard Lowell Neas designs a tall, airy summer room for his Long Island house, and it has splendid proportions—"good bones," as the design critics like to say—and he furnishes it with enviable French country pieces. But it is his wonderful trompe l'oeil painting details that make that room his very own: blue china motifs painted on the white window and doorframes, a wooden chandelier shaft painted into 18th-century Dutch delft, a plywood floor that looks so much like stone flags that first-time guests usually feel it with their fingers or their toes. Richard says, "Finishing touches are what bring a room to life," and he proves it again and again.

To appreciate the power of details, try to subtract them when you look at a room. Visualize the vine-painted table on page 62, for example, minus its leafy decoration. Left white, it still would have made a useful contribution to a grouping of objects, but the whimsical charm would be missing. The table is part of this issue's cover story, 25 Quick-Change Ideas, a 10-page compendium of ways to warm and brighten your house with paint, paper and fabric. These action-sparking examples range from big projects requiring professional help to details you can pull off yourself. What they share is our intention to inspire you to find new solutions to your decorating problems.

Like so many of you, I don't find that working out a room's foundations—picking the wall color or the sofas—is my biggest challenge. It is in the small details that I expend the most thought, time and imagination. And, oh yes, courage. A willingness to experiment with details, to express ourselves even if we have an unconventional notion—those are the risks we have to take in order to open the door to that most coveted of decorating attributes: personal style.

While it is true that detailing takes confidence, it is comforting to know that if one thing doesn't work out, another will. My husband thinks we should have an auction of quarts of paint with a half-cup missing, the results of my efforts to find the right color for my kitchen trim. I did find it on can five or six, and there was no other way to be sure. We both love the color that won out—a strange but wonderful blue-green.

Our rooms are subject to change without notice. Either I rearrange the furniture, or the pillows, or try my hand at painting something I just picked up at a flea market. As a devotee of detail, I keep an open mind. If I am unsure about an effect, I'll generally go ahead and try it, remembering that great rooms demand, and reward, imagination.

I believe that no room, with the exception of one in a museum, can ever be "finished." Rooms should be like their occupants, constantly evolving and growing. Every decorator has stories to tell about overrespectful clients who photograph or diagram all the tabletop and mantel-shelf arrangements produced for them. Decorators know they are furnishing the outline and that the people who live in the rooms must fill in the personal style. They must take away the bronze sculpture that the decorator put on the hall table and bring in armloads of lilacs or roses when they bloom in the garden. When a new collection of Napoli cabbage-leaf plates has come from an antiquing trip, it should go up on the dining-room wall—if that suits the owner—and the botanical prints hung by the decorator can go somewhere else for a while. Life comes into a room only when people have spent time living in it.

Our goal for our homes should not be designer-showhouse perfection but a place with memories, successes and endearing flaws. What is important is not that a house be dazzlingly free of errors of taste and maintenance, but that it be richly human, extending a welcome and a sense of belonging to all who enter. It's the details that make that possible. ■

JoAnn R. Barwick

JoAnn R. Barwick
Editor

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HOME

FALL COLLECTION 1989



Toleware's painted designs and glowing colors create punctuations of handcrafted elegance in a room. We canvased the market to find these newly crafted examples

A single piece of tole-embellished furniture lends a grand old-world look to any room. Here, a bed to dream on (*top left*), of burgundy and gold-painted tole. The lyre-shaped centerpiece of headboard and metal swags, 19th-century motifs, lends the bed an antique look. Brass accents give it polish. By Niermann Weeks, $4,620 in twin size, from John Rosselli. Linen pillowcases and sheets, trimmed with fragile lace, from Cachet. Ruby-red toleware shade (*near left*) funnels illumination up and down to set the gilt-bronze metalwork aglow when this lamp is lit. By special order, from Lenox Court Antiques, $900. Tole cachepot with lively green-and-white stripes (*below*), $150, from R&R Robinson Inc. *Editor* CAROLINE ZIV *Photographer* JEFF McNAMARA





An informal grouping of toleware pieces (*above, from left*): Ornamental metal palm tree in a black tole container, $312.50, Port Royal, Inc. Small ivory-and-gold tole cachepot, $62; oval tole chinoiserie tray, $180; both, Le Chocolatier Manon. Tole ivory lamp, $650, R&R Robinson Inc.





New toleware (*left*) has the handwrought look of antique in this accessory lineup. *From left*: Garnet tole cachepot with Greek key design, $335, Eximious, Inc.; black urn with gold bands and 18th-century-style chinoiserie motif, $250, Port Royal, Inc.; square orange cachepot with marbleized base, $300, Limited Editions. Red tole sconce on wall, $375, and half shade, $50, both, Charlotte Moss. Antique mirror on wall, c. 1840, $4,000, Bardith I. ►



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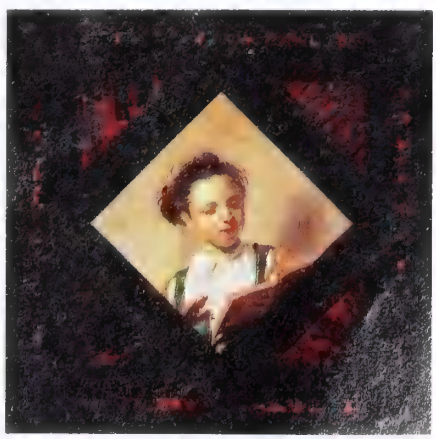


Charles Palmer (*left*) has made Aureole one of NYC's standout restaurants in less than a year. His interest in French cuisine is tempered by an American touch. Dinner at $50 prix fixe is good value. Also captivating: artist Lucille Patino's bird and animal reliefs (*below left*), decorating the two-story restaurant. 34 E. 61 St., NYC; 212–319–1660.



"BALTASAR CARLOS IN THE RIDING SCHOOL" BY VELAZQUEZ. COLLECTION OF THE DUKE OF WESTMINSTER

Old masters capture the spotlight this fall in two major museum shows. **DIEGO VELAZQUEZ,** the 17th-century Spanish painter, is featured at NYC's Metropolitan Museum of Art in a show running Oct. 3 to Jan. 7, 1990. In a first, the Museo del Prado in Madrid is lending 17 of Velázquez's major paintings. Also on view, "Baltasar Carlos in the Riding School" (*above*). Over 60 paintings by 17th-century Dutch portraitist **FRANS HALS** will be on view at The National Gallery of Art in Washington, D.C., Oct. 1 to Dec. 31, including "Singing Girl" (*below*).►



"SINGING GIRL" BY FRANS HALS. PRIVATE COLLECTION



JEFF McNAMARA

Savvy collectors recognize America's regional auction houses as great sources. Two that are tops:

- **Butterfield & Butterfield**, 220 San Bruno Ave., San Francisco, CA 94103, is one of America's oldest auctioneers, founded in 1865. Specialized sales in western Americana, California painting and garden statuary are draws.
- **William Doyle Galleries**, 175 E. 87 St., New York 10128, specializes in estates. Decorators and collectors prize Doyle's for unusual finds, like the William IV chair (*right*). Both houses take phone bids. Write for schedule of upcoming fall and winter sales.

PHOTOGRAPH COURTESY OF WILLIAM DOYLE GALLERIES



Built in 1927 in the great days of railway travel, Montana's Gallatin Gateway Inn (*left*) was once a stylish stopping point. Rescued from neglect by owner Catherine Wrather, the landmark hotel is open again. Gallatin Gateway is near fine trout fishing, skiing—Bridger Bowl, Big Sky—hiking and horseback-riding country, and is reached via nearby Bozeman Airport. The inn's 20 rooms run $45–$100. Call:406–763–4672.

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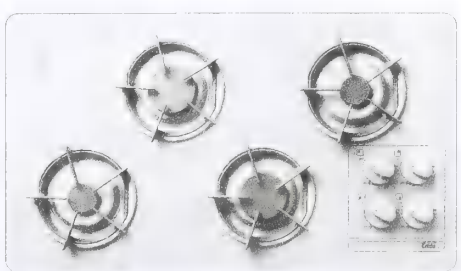
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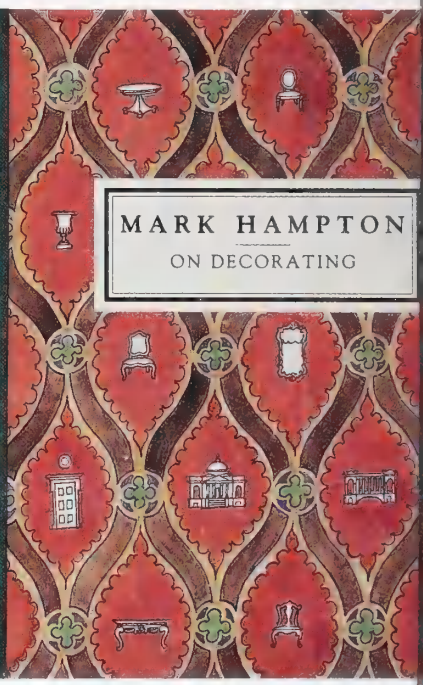
STRAIGHT FROM THE SOURCE

Who better to dispense decorating advice than a pro? In *On Decorating* (Random House, $24.45), Mark Hampton (*right*) covers every aspect of design from chintz to chinoiserie. Enlivened with Hampton's own exquisite watercolor renderings and handwritten marginal notes, the book has the intimate appeal of a designer's personal notebook.



JEFF McNAMARA

GEORGE BENNETT





STEVE COHEN

Giant scarves as quick-change decorating accessories are a clever idea from France. Tie one on a chair (*near left*) as a slipcover, or invent instant curtains or a tablecloth (*far left*). "Bengale" scarf on chair by Palais Royale (70 x 106 in., $70; 106 in. sq., $100). "Broché" scarves (*far left*), are available in sable or lavender, by Descamps (71 x 106 in., $79; 106 in. sq., $107).



RUNNING AHEAD OF THE PACK

"I have never bought what is in," says antiques dealer Betty Jane Bart (*right*), whose NYC antiques shop is sought out by decorators looking for the unique. European renaissance, baroque and 18th-century furniture are Bart's specialties. Always in stock, too, is Italian 18th-century painted furniture. For a jigger of wit, she likes antique birdcages and architectural models. Price tags: from $200 for a birdcage to thousands for important period furniture. 1225 Madison Ave., NYC 10128; 212–410–2702.

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JEFF McNAMARA

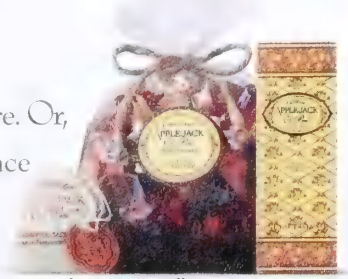
IN THE BLACK

Basic black is the smart color in contemporary design. Now black's gone romantic, as a backdrop on floral prints. It's most dramatic on tapestries like this one (style #1998-13) by B. Berger Co., through decorators (*above*). Sources: 216–241–0500. ■

Editors SALLY CLARK *and* DARA CAPONIGRO

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NATIONAL TREASURES

REASSURING AND RESTRAINED, WARM AND SIMPLE, EARLY AMERICAN HAS TIMELESS STYLE

By MARK HAMPTON —

In the decorating annals of the United States, the longest-running show is Early American. It is a beloved thread that runs through our history without a break. If there were an Academy Award for design, the Oscar would have to take the form of a Windsor chair.

My earliest recollections of New England farmhouses consist of a blur of Hollywood images that I now know were simply ridiculous. They still delight me, though, whenever they reappear on the screen. My favorite is the house in *Holiday Inn,* with its fieldstone fireplaces and bogus Connecticut River valley paneling. These houses always had beams, and windows with about 50 panes, and dozens of steps leading to the various rooms, no two of which were on the same level—and, of course, those Windsor chairs and puffy quilted chintz. They were all adorable. So was the lady of the house—and she invariably wore an apron.

My first real experience with Early American decoration was the farmhouse of my parents' best friend, Cornelia Hadley, an enchanting figure from my childhood in Indiana, who, along with my mother, had the best taste in town. With her combined love of painting and antiquing—the latter an addiction of my parents and the former an addiction of mine—Cornelia was our constant companion, whether shopping or sitting on camp stools painting in the middle of a field.

My favorite memories, however, are of Cornelia in her house on Route 40 where she had grown up. This simple farmhouse had been moved back when the road was widened in the 1930s. Its porches and bits of gingerbread trim were removed, and with the addition of dark green shutters and a big stone chimney, the house had taken on an earlier, less Victorian appearance. The real transformation, however, took place inside.



DAVID USANTI

Artist Ann McCoy's new Pennsylvania farmhouse has an Early American glow, with old mantel and floorboards, hooked rug, Windsor and wing chairs.

White walls were a bold decorating statement 40 years ago, at least in rural Indiana. In those days rooms were painted or papered in soft, often dull shades of unexciting colors like old rose and sandalwood. Cornelia bravely painted her walls dead white—the color of plaster. The wide old floorboards were good to begin with, and they were finished a rich natural color, not too dark and not too light. The walnut mantel in the living room was stripped down to its natural color, then waxed and polished. On it stood a fine mahogany clock and tall brass candlesticks, and a stupendous pair of dueling pistols found in a Virginia shop. All the chimney furniture (as fire tools used to be called) was brass, kept bright and shiny.

There were bookcases filled only with books—my first copy of *Catcher in the Rye* came from those shelves. All the upholstered furniture was slipcovered, and over the biggest sofa hung an Audubon print of blue jays (one of the birds was invading an egg, but to all of us children, he appeared to be blowing bubble gum). The star attraction of the room was a 12-foot-square hooked rug made by Cornelia over a long period of time. It was composed of alternating squares of flowers and octagons, the octagons made of heavy gray-and-white work socks, all of which gave them the softly speckled quality of spongeware.

Most old farmhouses were planned to economize on space, which means, among other things, that they have few hallways—you look from one room into the next. The views through Cornelia's house were of old pewter buffed to a lovely shine, collections of ironstone, old maps applied directly onto the walls like wallpaper, and four-poster beds with antique quilts, starched pillow shams and dust ruffles. All the rugs were handmade. The windows had wood Venetian blinds or shutters and simple unlined muslin curtains with cotton fringe. Electrified candlesticks and Sandwich Glass oil lamps provided light.

There was nothing stuffy or serious about Cornelia's house. The mood, although chaste and simple, was achieved with a variety of pieces from different periods of the 18th and 19th centuries, as is usually the case in a family house going back many generations. Rather than emphasize the differences between the periods, the spare quality of the rooms unified the many modest elements in a fresh way.

One of the most compelling aspects of Early American decorating is its willingness to accept pieces from other periods as long as the spirit of Americana is maintained. Variety has always been central to

(Continued on page 29)

FROM THE FORTHCOMING BOOK *MARK HAMPTON ON DECORATING* BY MARK HAMPTON
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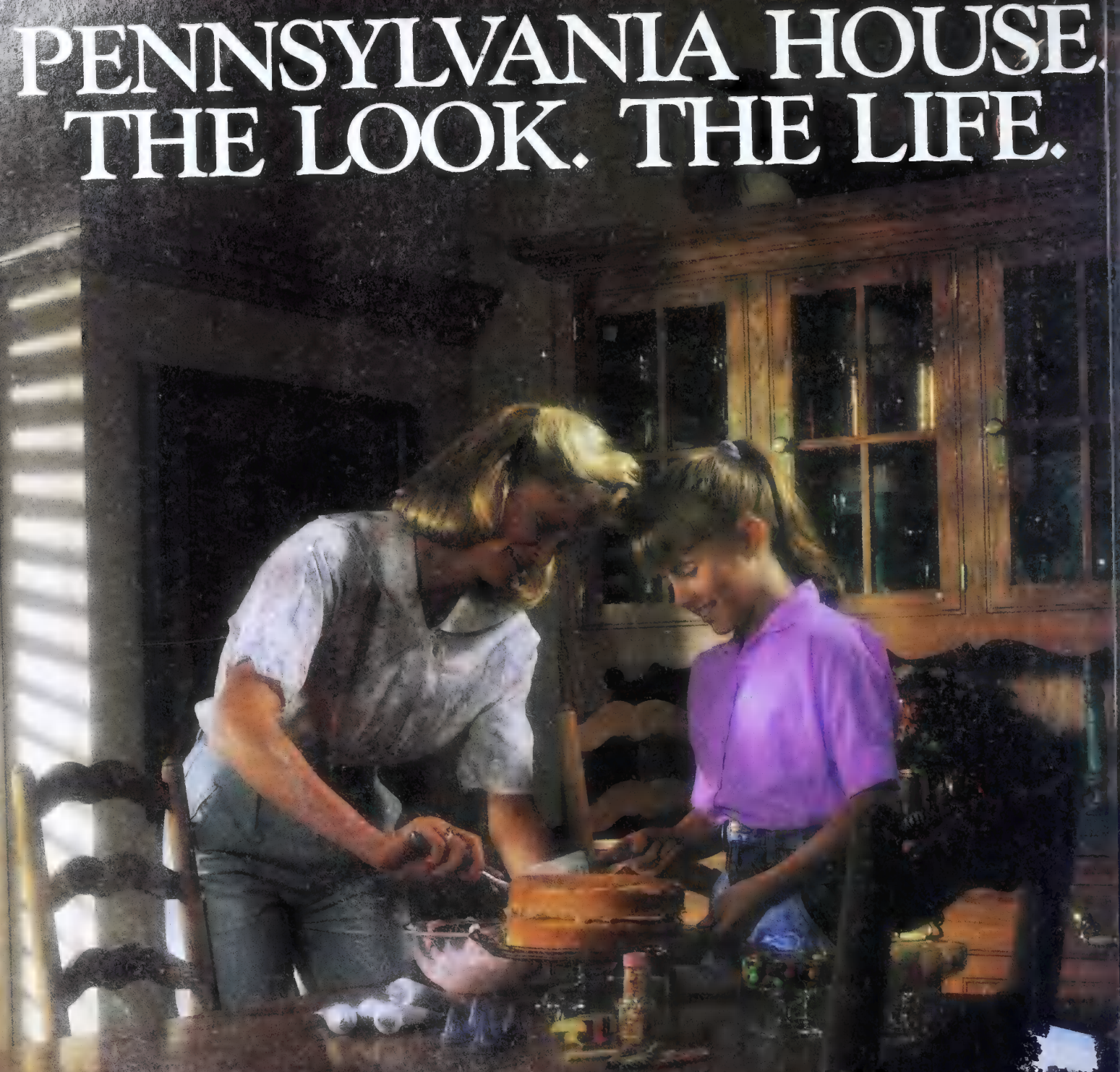
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NATIONAL TREASURES

Continued from page 26

the style. Three hundred years ago no one was fussy about a correct interpretation of any one period. The earliest Americans used whatever was available, and they were grateful for it, too, I'll bet. What made the style beautiful then, and what interests us about it now, are its simplicity and its sense of puritanical discipline.

Throughout history, many colonial styles have been corrupt—too big, too ornate, too crude. Think of the British Raj, of Roman outposts in North Africa. But the tough, devout dissenters who underwent punishing hardships to survive in the New World gave birth to a tradition of decoration unusual because of its stoic beauty. And being the offshoot of a society that was moving into its greatest period of aesthetic achievement was obviously a piece of good fortune.

When I was 14 years old, I went to see Winterthur Museum in Delaware, lying about my age to get in. It was one of the great epiphanies of my life, one that is repeated each time I return. Its creator, Henry Francis du Pont, was a man of great taste and knowledge, who also had the vision and perfectionism that the very rich could indulge many years ago. Today the idea of spending half your life turning two thousand acres of rolling countryside into a kind of paradise with boundless gardens and forests and an even more boundless house would be too much to tackle. But du Pont *did* tackle it, and his accomplishment is inspiring.

My complete list of favorite rooms at Winterthur is too long to enumerate, but the ones that have a permanent place in my memory are filled with color and decoration. Although it is strict and pure, there is no chill at Winterthur. In the Queen Anne Dining Room, for example, there are low ceilings and typically restrained but lovely paneling painted grass-green. A drop-leaf table is surrounded by a collection of shapely Queen Anne chairs covered in a large-scale blue-and-white pattern. There is blue-and-white delft, some including mauve.

Another Winterthur room with surprising color is the Maple Bedroom from a house in Pennsylvania. Its paneling is painted in dusty pink, cream and two shades of sky-blue. Add to these colors the effect of two hundred years of age, and you can imagine the soft glamour and strange pastel quality.

One of Henry Francis du Pont's favorite color ranges was blue to green. I find these subtle but strong shades unequaled in their ability to tie together the rich tones of Oriental carpets, old earthenware, and woods of all sorts. Antique textiles in indigo blues and the odd reds that vegetable dyes yielded can be killed by the use of too many modern clear colors in their vicinity. On the other hand, these old materials can become stuffy and dull when linked with too much brown and beige, which many collectors and decorators choose as the proper neutral accompaniment. The blue-green colors of Colonial America, however, are not only refreshing and authentic but they also serve as a far better neutral background.

In addition to all the primitive elements of Early American design at Winterthur, there are numerous examples of grander decoration that remind us of the astonishing achievement of our forefathers—particularly their ability to adapt the highest forms of Georgian design for their own practical purposes. To me, Winterthur's Philadelphia rooms are remarkably beautiful. There are carvings and shapes that become more fascinating the more you look at them. The back legs of the chairs alone—those simple cylinders—are enough to tell you that they represent a strong point of view.

Another world-famous landmark of Early American design is Colonial Williamsburg, in Virginia. In addition to the gorgeous reconstructions the Rockefellers built when they restored the Colonial capital in the 1930s, numerous houses of the 18th century survive. The Peyton Randolph and Brush-

(Continued on page 30)



NATIONAL TREASURES

Continued from page 29

Everard houses are perfect examples of the latter. One of the bedrooms tucked under the gable of the Brush-Everard house could serve as the inspiration for almost any attic room today. The walls and ceilings are all part of a continuous surface of changing planes, painted plaster-white. A version of the blue-green I have been talking about is used on the woodwork. Natural wood Venetian blinds hang at the uncurtained windows, blending with the many wood colors of the scrubbed pine floor, the bedsteads, the highboy and the Chippendale chairs. Blue appears again on the coarsely stitched coverlets, and white is repeated in the starched muslin of the dressing table. Touches of brass, blue-and-white delft and a couple of raspberry chair seats finish off a color scheme of great subtlety—paradoxically warm, given its cool elements.

Enthusiasts of Early American design are able to choose today from a vast array of antiques and reproductions offering every conceivable artifact that was or might have been made in Colonial America. You can't order moss-covered oak trees, but you can get nearly everything else. The trouble with all this commercial fakery is the obvious joke it has made Early American taste seem to those who are unsympathetic. But badly made maple spice racks containing philodendron plants, and phony coffee grinders turned into lamps are beside the point. The real spirit of Early American style, whether embodied in a bombé bureau-bookcase from Boston or a mule-eared chair from Lancaster, will always prevail over the onslaught of plastic and chipboard.

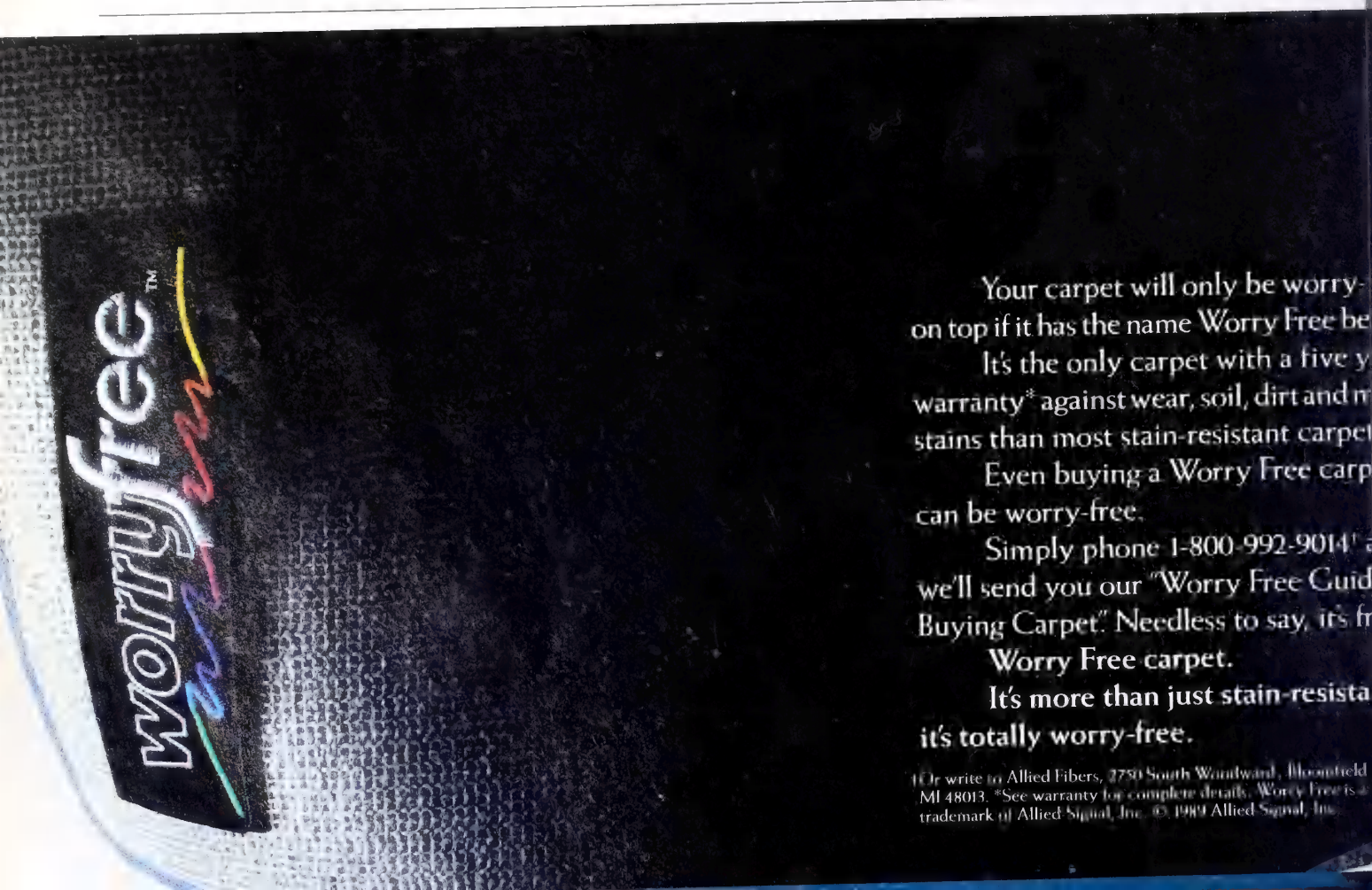
Over the past couple of years I have been working on a new house on the ocean in Florida. It belongs to people who love American furniture and whose most treasured possessions are a number of formal 18th-century Newport pieces from the great period of Goddard and Townsend. For their vacation retreat, however, they wanted an atmosphere of openness and informality.

The house is full of rag rugs, and crude tables and chairs from Pennsylvania and New England, many of which are painted in odd shades of blue and green and reddish brown. A particular pair of peacock-blue Shaker rocking chairs (now faded and distressed) became the point of departure for a range of painted objects and furniture that, collected together and surrounded by the brilliance of the ocean and the Florida skies, gives the house a delightful and totally American feeling of country charm and simplicity. The highly polished terra-cotta tiles of the floors and the crudely whitewashed ceiling beams are in complete harmony with the wood tones and the colors of all that lighthearted painted furniture. Nothing is too simple or too informal to fit in here.

Where we had to use new furniture, we applied painted finishes, worked over to fit in with the old ones. Collections of old earthenware in sponged glazes and bits of terra-cotta and glass blend together in an effortless way. The longevity of Early American style is the result of this capacity to absorb a large variety of objects, both humble and precious, crude and refined, in rooms that appeal to our love of antiques and old-fashioned decoration.

The Early American rooms we create can be just as strict and spare as we want them to be. They do not, however, have to be stiff and uncomfortable. I am sure those tight-lipped Puritans, with their marvelous taste and their lofty morals, would keel over if they saw an ersatz dry sink made of knotty pine, but I'm glad their legacy has continued over the centuries. In spite of the transgressions and bastardizations cluttering the shopping malls of America, the wonderful world of Early American decoration is as incorruptible as the zealots who created it. ■

Mark Hampton, a New York interior designer, has just published his first book of essays, Mark Hampton on Decorating.



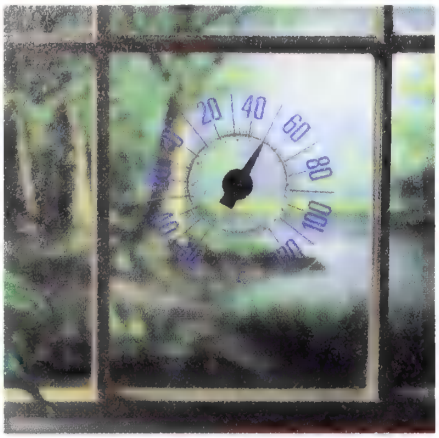


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GARDEN GUIDE

KEEPING FLOWERS BEAUTIFUL SAFELY— FOR YOU AND THE ENVIRONMENT



By KEN DRUSE

A decade ago, plant professionals were quick to haul out pesticides, herbicides and fungicides at the first signs of trouble. Even today, in autumn and spring, lawn enthusiasts spread on weed and insect killers to ward off problems before they occur.

Most of us now realize the potential danger that indiscriminate toxin use poses to the environment and the food chain. But sad to say, nearly half of the thousands of tons of chemicals unleashed each year are used around the house. Thankfully, however, on the cusp of the 90s, an era of enlightened global consciousness has begun.

In the 10 years since "Garden Guide" first appeared in House Beautiful, gardening has become one of America's favorite pastimes. During that time, this column has consistently advanced a responsible approach to weed and pest control, because for me, the first line of defense has always been the best one.

Here are some of the most effective tips I've shared with you over the years:

- To rid plants of aphids, add a drop of dish detergent to a spray bottle full of water.
- To keep rodents out of your vegetable garden, line the rows with mothballs.
- To repel voracious insects (rabbits, too), spray plants with a spicy mixture made of 2 cloves, 2 tablespoons Tabasco sauce and 1 pint of water spun in a blender, then strained through cheesecloth.
- To discourage foraging deer, fill old socks with sweepings from a barbershop floor; hang these "sachets" on valued shrubs.

Years ago, I wrote about a Connecticut community that decided not to spray for gypsy moths. Residents feared that the moth's natural predators would be killed, ultimately doing more harm than good. Three years later, this community enjoyed a higher rate of tree survival than its neighbors. The reason: Enemies of the moth increased along with the infestation—and destroyed much of it.

Not long ago, BT (*Bacillus thuringiensis*) came on the market, and you may have read about it here first. BT attacks only the larval stage of certain insects—in other words, caterpillars. Bees, goldfish and humans are unharmed. You can even eat fruit that has been BT-sprayed.

Today, Safer's insecticidal soap and other like products provide acceptable and safe alternatives to dangerous chemicals. New experiments are focusing on synthetic pheromones—insect attractants. These aromatic lures can be used to bait traps (as in snaring Japanese beetles) or just to confuse the insects and disrupt their mating patterns.

This year, I've noticed fewer slugs in my garden—incredible, because it's been a wet year and I've been cultivating hostas (*above*), which create ideal conditions for a slugfest. What did I do differently? For one thing, I found a mail-order source for a school of tadpoles that I put in my pond. Perhaps the mature frogs are what kept the slug population in check.

I'll admit that none of these so-called safe remedies is 100 percent effective, but that's fine with me. When I put out the late lettuce plants this month, I'll add a few for the hungry critters. And as we celebrate our growing love affair with the garden, I know we'll all be choosing a less-than-devastating approach to disease and pest control. We may not win every battle, but we'll continue to find ingenious new paths to peaceful—and safe—coexistence. ■

PHOTO: KEN DRUSE. GARDEN DESIGN: LISA STAMM

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PERSONAL VIEW

ROOM FOR MEMORIES

GOING UPSTAIRS TO THE ATTIC HAS ALWAYS BEEN A TRIP THROUGH TIME—A TOUR OF FAMILY KEEPSAKES. TODAY, THE SPACE MAY HAVE CHANGED, BUT WE STILL TAKE THE JOURNEY

By KIM WALLER

Recently, a friend of ours had an attic experience. Announcing she was finally going to "organize that dusty mausoleum," she tore into the attic's piles of cartons, heirloom junk and upended chairs. Her family heard some bumping and scraping, then silence. Two hours later, she emerged with a faraway look in her eye, like that of one who had been communing with spirits. "I opened a trunk, and there was the diary I'd kept in high school," she said. "I hadn't laid eyes on it in years. I read right through to graduation, and everything, everything came back to me." And what about reordering the attic? "Oh," she said vaguely, "I'll do that some other time, I guess."

Whether cataloged or chaotic, attics are certainly inhabited by spirits—our own. The living room may sparkle with personality, the kitchen may be as up-to-date as the Concorde, but the attic dottily declines to sort past from present, generation from generation, the cherished from the merely battered, outdated or outgrown. Crowning the house but apart from it, the attic is the room that most resembles the retentive, ruminative human mind.

Those lucky enough to have grown up in a house with a capacious attic, or to have one still, know that attics are more than needed storage space—they are family compost heaps, recycling stations, a jumbled fortress against inflation and amnesia. Taking advantage of our procrastinating ways, they preserve shards we ourselves had cast aside in a desperate hurry to become someone else—older, more stylish, richer, smarter. Here, in a dented cookie tin, is the shell collection that earned a Girl Scout badge, the letters from an old beau with "S.W.A.K." scrawled on every envelope. What better place, under rafters where the rain taps, to wax wistful on a winter afternoon, perched on a trunk with a cup of tea, rummaging and reading.

A case could be made that there is a direct ratio between the rising divorce rate and the modern decline in attic space. Attics are in it for the long haul. Families forced by the exigencies of shrunken space to toss out the remnants of their past certainly have fewer cobwebs and cleaner closets, but there's precious little lying around that murmurs to them of continuity. It is not long-term thinking to throw out one's husband's letter sweater from college or one's grandmother's Ukrainian cookbook. Space must be found, somewhere, somehow, for the clutter-becoming-treasure that defines and reminds us. If only so we can touch it and let it be.

People forced to move from place to place on far-flung corporate assignments have learned that nothing they pack is as important as the trunkful of family talismans. The movers depart, and out come the tennis trophies, the children's framed drawings, the box of familiar Christmas ornaments. And all is well. Unbridled materialism has nothing to do with this: Even primitive peoples had their ancestral totems, their hearthside gods who protected the clan and



JEFF McNAMARA

kept evil at bay. Perhaps this is why chic collectibles snapped up from an antiques shop or portraits of other people's ancestors on the walls don't always work. True totems are beloved—thence their beneficial magic.

Living in today's scaled-down spaces doesn't necessarily mean letting go of fond memorabilia. Anyone with an incurable attic attitude will find a cupboard or corner. One apartment dweller we know has devoted the drawers of her Windsor desk to a memory file—a neat pile of college notebooks from courses she adored, haphazardly interleaved with her daughter's first poem, and (she would never tell him) a soft curl from her swimming-champ son's

(Continued on page 145)

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TRAVEL

MEXICO'S FESTIVE FOLK ART

IN MICHOACÁN, THE LOCAL CRAFTS TRADITIONS ARE FLOURISHING IN VILLAGES THAT HAVEN'T CHANGED MUCH IN 400 YEARS

By SANDY SHEEHY





An area still undiscovered by American tourists, Michoacán boasts fine local handicrafts: subtly colored pottery (*left*) from Morelia and hand-painted lacquerware (*below left*) from Uruapan. In Pátzcuaro, young boys perform "Los Viejitos," a comic folk dance (*below*).



PHOTOS: IGNACIO URQUIZA





MAPS: BRIAN CALLANAN

About 200 miles west of Mexico City (*above*), in the villages surrounding Morelia, Pátzcuaro and Uruapan (*left*), you can visit artisans in their workshops.

Whatever the calendar may say, in the lush volcanic valleys of Michoacán, it is always spring. Half the year, the daytime highs hover in the 70s, the other half in the 80s, and bougainvilleas and hibiscus bloom year-round. But September and October are the loveliest. The golden days that follow the weeks of summer showers transform every roadside into a brilliant tapestry of indigo, chrome and fuchsia wildflowers.

This land so full of natural beauty also enjoys a rich and ancient tradition of fine handicrafts. North central Michoacán is dotted with small villages, each specializing in a particular craft—green-glazed pottery in Zinapécuaro, elaborately carved wooden masks in Tócuaro, copper vessels of every shape and size in Santa Clara del Cobre.

Behind such specialization is a 450-year-old social experiment. In 1533, less than 50 years after Columbus claimed the continent for Spain, the Roman Catholic Church sent an idealistic Spanish aristocrat named Don Vasco de Quiroga to convert Michoacán's Purépecha Indians. Inspired by Sir Thomas More's *Utopia*, Don Vasco attempted to create a perfect society: He built hospitals that also served as teaching centers for the Purépechas. In addition to religion, these centers taught the Indians how to produce exportable goods suited to 16th-century European taste. After Don Vasco's death at 95, his noble experiment unraveled, but the traditions of the teaching centers survived, passed down the generations. Nowadays you can drive from village to village and buy directly from the artisans in their workshops.

A Michoacán crafts-shopping odyssey should begin in the capital, Morelia, six hours' drive from Mexico City on winding, mountainous roads. Morelia rivals Quebec as the most European city in North America. Thanks to a stringent 1946 preservation law, all but a few structures in the business district date from the 18th century or earlier. The Andalusian-style mansions once belonging to the Creole gentry now house banks, law offices and government agencies, but their carved-stone facades are as imposing as they must have been at the height of the Spanish empire.

Morelia's architectural delights deserve a day or two of leisurely looking. But whatever else you see, plan to spend at least a morning at the Casa de las Artesanías (House of Handicrafts), a former convent where the state government has assembled crafts from all over Michoacán. Take a note-

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STORYBOOK PAIRS



Alice & White Rabbit



Geppetto & Pinocchio



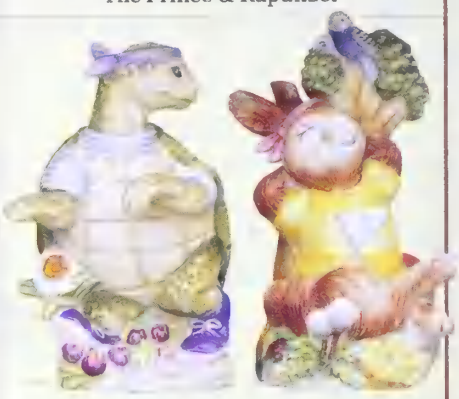
The Prince & Rapunzel



Tweedle-Dum & Tweedle-Dee



The Frog Prince & Princess



The Tortoise & The Hare



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Jack & Jill



Little Red Riding Hood & The Wolf



Wendy & Peter Pan



The Wicked Queen & Snow White



Cinderella & The Fairy Godmother

All sculptures shown smaller than actual size of approximately 3½ inches tall.

MEXICO'S FESTIVE FOLK ART

Continued from page 41

pad and a good full-size road map of Michoacán (you can pick one up at the government tourist office in Palacio Clavijero, Nigromante 79). Then start on the second floor, where prize-winning contemporary pieces and a few superb antiques from each genre are displayed by locale—from Pátzcuaro, black lacquer trays decorated with feathery gold leaf; from Santa Clara del Cobre, a large copper bowl cunningly cast to resemble an armadillo on its back; from Morelia, delicately carved but unpainted wooden crèche figures. Nothing in these exhibits is for sale, but the pieces are all invaluable in helping you decide which villages you'll want to visit later. They also represent the top quality you may hope to find.

Downstairs, everything is for sale—lacquerware, masks, textiles and casual furniture, from country pine sideboards and armoires to tables and chairs made of blond tepano wood, with tops and seats of unshaven cowhide (prices for the larger pieces run between $300 and $500). Chisled hardwood doors and columns carved with vines and animals line the long colonnade. Fanciful ceramic tableaux from Ocumicho depict devils and mythical monsters cavorting with humans, driving buses, studying arithmetic. And everywhere, there is pottery. Michoacán's villages produce more than a dozen different styles. Spiky green pineapples, some a few inches high, some three feet tall (about $70), dominate one corner, white casseroles decorated in delft blue (about $20), another; between them are stacks of punch bowls and cups fired with a toxic-looking gunmetal-colored glaze. (The silver glazes have a high lead content; the green, less; the others, we were told, are safe for food.) In another room are large, unglazed terra-cotta jars in simple, graceful shapes.

Despite the temptation and the willingness of the Casa de las Artesanias to accept credit cards and to pack and ship, buy at this point only if you see a piece you can't do without. Both the quality and the prices here are good, but in the villages where the crafts are made, you may find something you like better for substantially less.

Happily, two of the city's best hotels, the Virrey de Mendoza hotel and the Catedral hotel, face the cathedral, one of the most beautiful in Mexico, and the Plaza de las Armas. Both hotels are converted mansions with high ceilings and tall windows.

Ancient Crafts in Pátzcuaro

Despite Morelia's delights, Pátzcuaro, 43 miles to the southwest, makes a more cen-

(Continued on page 48)

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MEXICO'S FESTIVE FOLK ART

Continued from page 45

tralized base for crafts shopping. This ancient town rises back from the shores of Lake Pátzcuaro, where the Purépechas (the name the local Indians prefer to "Tarascans," imposed by the Spanish) still use dug-out canoes to catch delicate-flavored whitefish. Just as Morelia's architecture embodies the grand Colonial style, Pátzcuaro's reflects the provincial quality of the same period. The buildings that surround the two squares and climb the steep hills are white stucco with a broad terra-rosa clay wash that bands the walls like wainscoting from street level to three or four feet. The roofs are red tile; only the lintels are carved stone.

Clustered around the square in the center of Pátzcuaro are several small hotels, but a better bet is the Posada de Don Vasco—a 50-year-old resort on the outskirts of town, complete with its own chapel and suites decorated with local crafts. The Don Vasco is also the only place with regularly scheduled performances of the comic folk dance "Los Viejitos." Every Wednesday and Saturday evening, boys wearing masks of little old men, *viejitos*, bobble around, faster and faster and faster, in time to the music.

The downhill one-mile walk from the Don Vasco to the center of town passes workshops producing one of Pátzcuaro's specialties—Colonial pine furniture, unfinished but carved in patterns of flowers and vines. Yarin Muebles, on the left side of the road, makes finer pieces from rare hardwoods. Buying this furniture is one thing; getting it home is another, because only the government crafts centers will ship to the States. If you want to bring back anything too large to be checked on a plane, your best solution is to drive down in a van or truck.

Fortunately, Pátzcuaro's other typical crafts are more portable. At the Casa de los Once Patios, the House of the Eleven Courtyards, you can watch artisans produce both the brightly colored hand-loomed fabrics—fashioned into tablecloths ($10), napkins (40 cents) and bedspreads—and black lacquerwork decorated with intricate polychrome and gold-leaf patterns, ranging from a few dollars for crude coasters to $800 for an especially fine tray. This erstwhile convent has been converted into a maze of workrooms and shops featuring crafts from nearby villages. Tucked away on the second level at the back is a branch of Morelia's Casa de las Artesanias.

A block up the hill from the Casa de los Once Patios, Pátzcuaro's Museo de Artes Populares houses an impressive collection of Michoacán crafts—room after room of fine ceramics, wood-carving, cane and lacquerwork—some, centuries old. The graceful 16th-century building is worth seeing for its architectural details; the floor of one room is paved with foot bones of cattle. A block north, Galería Dos sells high-quality crafts from all over Mexico, but at steep prices.

Every Friday Pátzcuaro erupts into a convivial bustle as the short, sturdy Purépechas come from the surrounding countryside to sell their produce and buy farm tools and replacement parts for foot-driven sewing machines. Skip the popular boat trip to the island of Janitzio, once a quaint fishing village and now a maze of curio shops; the Plaza Gertrudis Bocanegra on market day is far more authentic.

Terra-cotta Territory

The best time to begin a village-to-village crafts tour is on the drive from Morelia to Pátzcuaro. The road climbs through a mountain forest of oaks and piñon pines. About 15 minutes west of town, a short paved spur to the right leads to Capula, which is distinguished for its charming style of terra-cotta pottery decorated with fish and birds on a background of tiny white dots. Go down the main street until you come to the workshop of Ruben and Rudolpho Hernandez Martinez, a turquoise stucco building on the left. Their neighbor across the street, Pablo Reyes, is another of Capula's prize-winning potters. An 18-inch casserole that would



have cost $130 at the Casa de las Artesanias is $70 here, and small platters go for $15.

As the road winds down toward Lake Pátzcuaro it passes through Quiroga, where little shops stand chockablock, packed with mediocre examples of crafts made elsewhere. Don't bother to stop, but continue on to Tzintzuntzan, once the capital of the Purépechan empire. Descendants of the people who ruled this entire region of Mexico now make handsome terra-cotta pottery, some with primitive fishing scenes done in a reverse cream glaze. (Michoacán means "place of fishermen.") The town also produces great quantities of straw ornaments (50 cents for a string of 10) and baskets, some in the form of farm animals ($1.50 to $3 for large ones).

Santa Clara's Master Metalsmiths

South of Pátzcuaro, the artisans of Santa Clara del Cobre (also known as Villa Escalante) have been working copper since pre-Columbian days. In addition to creating the lightweight shiny bowls and pitchers ($20 to $30) churned out for the tourist trade, the town produces some lovely pieces—sensuously rounded vases with a deep russet finish called *cobre dorado* ($150 to $200), huge urns oxidized to a matte sea-green (about $400), vessels silver-plated with delicate reverse designs ($125 to $250). You can even custom-order hammered-copper doors embossed with your choice of patterns. The doors on Santa Clara's National Museum of Copper look like a master metalsmith's sampler.

On a side street around the corner from the museum, Cobre Maros produces some of the finest large pieces in town. On the main street across from the copper-roofed bandstand, Casa Velasquez makes and sells copper place settings, and El Viejo Almacén does especially fine reverse silver-plating.

Uruapan's Famous Lacquerware

An hour west of Pátzcuaro, in a lower valley thick with tropical vegetation, the city of Uruapan is booming. Tourists flock to its national park, actually a vast, lush garden designed around the springs and cascades along the Cupatitzio River. But on the side streets, a few artisans still produce the rare and difficult style of encrusted lacquerwork for which Uruapan is famous. With bird and flower motifs reminiscent of the Pennsylvania Dutch, the artwork, much more primitive than its Pátzcuaran counterpart, involves carving out each part of the design and rubbing in the color ($90 for a 12-inch plate).

Off the Beaten Path

Away from main roads, the tiny crafts-producing villages on the shores of Lake Pátzcuaro and in the farm country west and north of Uruapan have no shops. To buy the local specialty, drive down the main street and ask the first person you see to direct you to the workshop of the town's top artisan. (Unless your Spanish is fluent, these excursions are more enjoyable with a guide.) In Tócuaro, it's Juan Horta, who carves elaborate wooden masks of devils and angels for a morality play celebrating the Feast of the Epiphany. (An especially fine devil with intertwined snakes costs $68.) In Erongaricuaro, it's the women who meet at the house of Ceila Avilles to make lace and hand-loomed clothing decorated with openwork ($9 for a blouse). In Patambán, up a graded dirt road leading south from Tangancicuaro, it's Pablo Contretas Ruiz, who does pottery with a deep green glaze ($70 for a small bowl). In the neighboring village of Ocumicho, Emilio Basilio Hernandez organizes the folk artists who make the humorously grotesque ceramic statuettes of devils, mermaids and other fantastic figures ($4 to $7).

These remote villages ship their crafts regularly to shops in the larger towns, so the selection of a given pueblo's work may be better in Morelia or Pátzcuaro than it is in the pueblo itself. Still, there's something gratifying about buying directly from the artisans and seeing them in their workshops, which haven't changed much in the four centuries since Don Vasco attempted to create his Utopia.

(Continued on page 108)

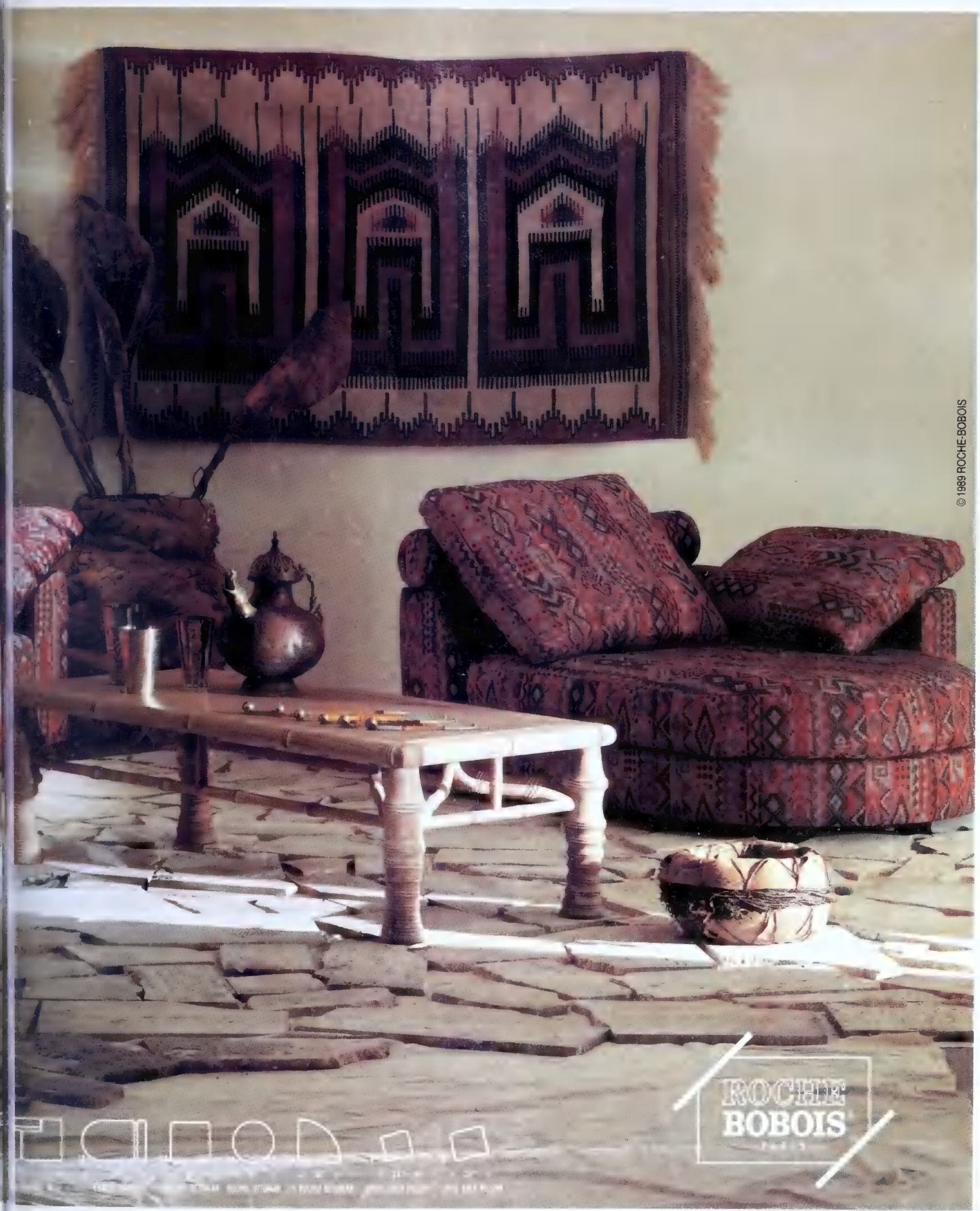
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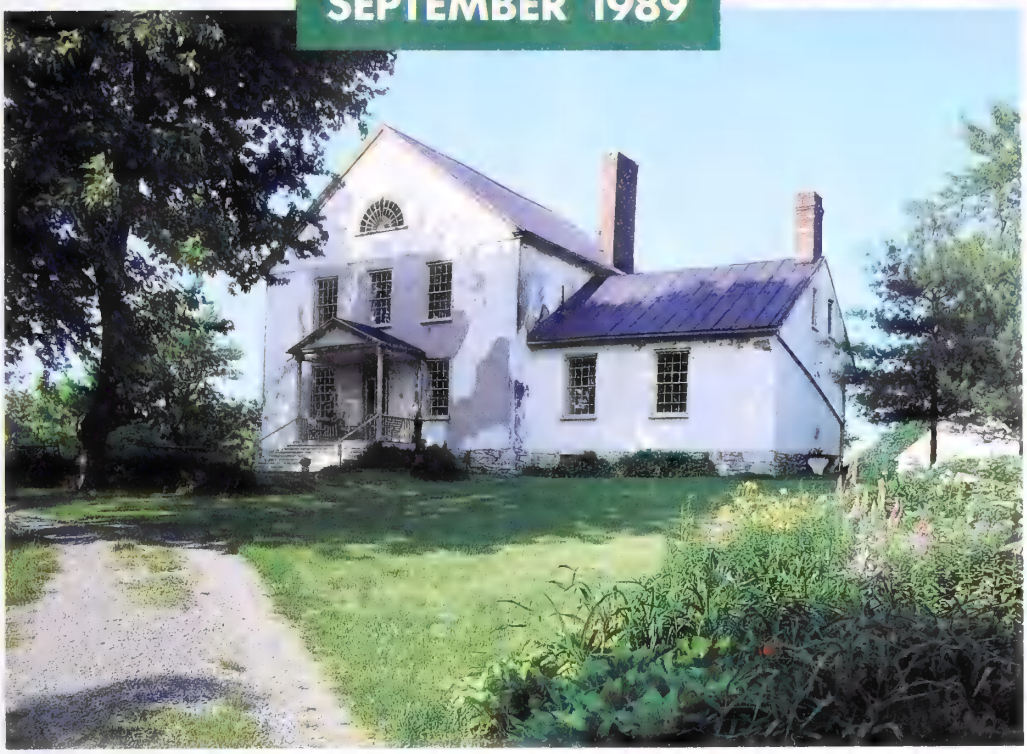
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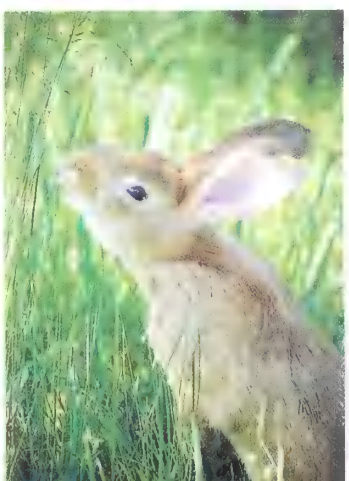
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SEPTEMBER 1989



AT HOME WITH HISTORY



This historic house in West Virginia has been repaired, not restored. With their knowledge and encouragement of its 19th-century spirit, owners Howard and Janet Adams infused every room with light and life, creating a vital link with the past and the present. ►



Top: **The facade of Hazelfield, showing its Federal roots.** ***Above:*** **A bust of Jefferson greets visitors in the airy entrance hall.** ***Right:*** **A pet hare is at home in this rural landscape.**



Hazelfield reflects its own history as well as the personal lives of its owners

In a part of the world rich in old buildings and early-American history, William Howard and Janet Adams bought Hazelfield about 20 years ago. Once the home of Ann Hunter, whose son-in-law was Henry St. George Tucker, the University of Virginia's first law professor, the West Virginia house and farm (built in what was formerly Virginia) has a well-documented story. "It was said to be an eighteenth-century house," recalls Howard Adams, "but the minute we saw the big windows and scale of it we knew it expressed the optimism and creativity of post-revolutionary architecture."

When the Adamses bought it, the house had been unlived in for 25 years. It was dilapidated, derelict, "almost forgotten, literally," says Adams, without regret—because that meant the house was untouched by modernization (such as air conditioning) or misguided restoration. Over the years, along with professional assistance and the help of their three children, the Adamses have been able so thoughtfully to repair, patch and paint that it seems as though Hazelfield has been owned by the same family for generations.

Their success is thanks in part to Adams's scholarly expertise in Jeffersonian history: He was curator of "The Eye of Thomas Jefferson," a bicentennial exhibition at the National Gallery of Art, and the author of *Jefferson's Monticello*. Credit also goes to Janet Adams's skill as a painter and to her knowledge of interior design: She wrote a book titled *Decorative Folding Screens*. With these passions, and with a strong belief in *living* in an old house rather than turning it into a museum, the couple has achieved a happy synthesis of styles that exudes informality and the Jeffersonian principle of eclectic harmony. ►





Above: **An alley punctuated with an obelisk creates a pleasing vista.** ***Left:*** **Janet Adams with the reproduction garden furniture she markets.** ***Right:*** **Howard Adams with some of his library.** ***Opposite:*** **The drawing room, with an Aubusson rug and 18th-century English bookcases. Floral fabric from Lee Jofa.**









The dining room has a floorcloth—handy for crumbs—painted by Janet Adams, from a pattern found in the Brooklyn Museum. The chairs are an assortment collected over the years. Bookshelves decorate the walls, with a Baltimore mirror and striated-glass wall sconce. ►

The past blends with the present in an informal country-house mood

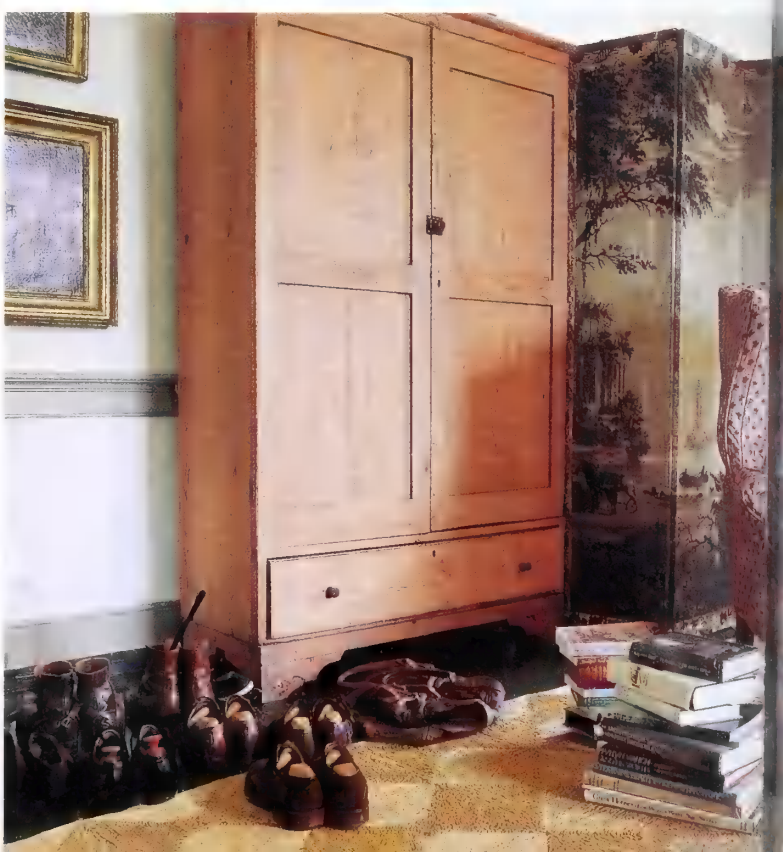
For some people, the responsibility of restoring an old house is an almost-impossible burden. As though concocting a fantasy about the past, they strive for historical authenticity in every detail. This obsessive attitude toward preservation seems misplaced to Howard and Janet Adams, whose philosophy is much more relaxed. "Our house is repaired, not restored," Adams declares. "That is the key. The walls are patched, not replastered. Nothing denatures a house as quickly as replacing the plaster." The floors are hand-stripped, not sanded, for the same reason. The paint colors resemble those of the period, but are not slavishly copied. "I'm suspicious of color restoration," he says. "You can find almost any color if you strip a wall. Our colors seem compatible with the architecture." Only the drawing room is papered, after it was discovered that the walls had the original coarse finish applied to receive wallpaper. In these ways the house keeps its nature, free, as Adams puts it, "from the undertaker's hand." The other problem with modern restoration is the requirement of creature comforts unheard of in the house's own century. "People sail in and immediately install air conditioning. Yet anyone who has lived in the country all his life understands that there are limitations as well as advantages. We have our comforts, but we don't have closets."

This approach resembles the English idea of country-house living—not the decorators' interpretation but the real thing, that is, well-used and much-loved furniture, old-fashioned fittings, drafty rooms, the accumulation of family legacies, all combining in an atmosphere of ease and comfort. The idea is to live with the past rather than preserve it in aspic, an effect the Adamses have achieved triumphantly at Hazelfield. ►

Writer CAROLINE SEEBOHM
Photographer WALTER SMALLING



Above: **Part of the Hazelfield garden boasts a perennial border that survives "benign neglect." At the front of the house can be found traces of a formal terrace typical of the period.** ***Below:*** **A corner of the master bedroom reveals a painted screen (specialty of Janet Adams), a pine cupboard, closetless shoes and the usual pile of books.**





Above: A black horsehair chair provides a cozy work space, with books stacked on the generous windowsill, in classic English country-house fashion. *Below:* An ornate 18th-century Italian wood-and-gesso table is decorated with an English tea set, a Spode fruit bowl, crystal decanters and, on the wall, prints of classical figures.



Above: A wallpapered French screen conceals a rack of out-of-season clothing in the entrance hall. The staircase is original, still lacking one balustrade shot out in a duel. *Below:* In the upper hall, Janet Adams painted the floor in geometric shades of gray, after the marble original she remembered from Heveningham Hall.







In every room of this easygoing house, comfort and simplicity go together

Even in the bedroom, the windows have no curtains. The floor is covered in basic matting, the bed in cotton. The chest-on-chest against the wall is "American by poor pretense." More books sit in piles, awaiting placement in the newly constructed library. Bed linens and canopy, Jane Wilner.■





25 *Quick-Change Ideas*

The very best decorating solutions always telegraph style and personality. Any one will delight the eye and transform your rooms







PAINT

1 What to do with an undistinguished hand-me-down table? "If it's ho-hum brown," says designer Mimi Kemble, "I would strip it, seal it, paint it white, then lavish it with leafy vines." For the leaves and vines, Kemble uses green glaze for its translucent effect, then finishes the whole piece with an antique overglaze.

2 To turn an ordinary floor into something wonderful, try green-and-white faux marble inspired by an Italian palazzo. Designer Anne Mullin painted the bedroom floor to show off her sumptuous antique rug. "Green and white really make the carpet colors glow," she says. Faux-marble stripes were scaled to fit the narrow hall.

3 These kitchen cabinets, with their good proportions and details, are handsome, but painted to look like marble they become elegantly individual—more than mere storage. According to designer Beverly Ellsley, "we spend so much time in our kitchens that the cabinets should be as fine as those in the living room."

4 To conceal the ugly red brick surrounding these pretty blue-and-white tiles, decorator Betty Barbatsuly covered them with canvas, then had Leigh Glenn and Eileen Blanchard paint them to look like white tiles. To make the mantel even more dramatic, Glenn and Blanchard combed, stippled and sponged the wood paneling.

5 For a hallway too narrow for any furniture, David Barrett painted a potted tree into the corner. To give the topiary tree and Versailles planter more depth than trompe l'oeil usually has, Barrett painted them on wooden cutouts. The small shelf with majolica plates was painted to blend into the foliage. ►



PHOTOS: 1, LIZZIE HIMMEL. 2, 4, JEFF McNAMARA. 3, FELICIANO. 5, KARI HAAVISTO



6





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PHOTOS 6, JESSE GERSTEIN; 8, JEFF McNAMARA; 9, KARI HAAVISTO

25 Quick-Change Ideas

WINDOWS

Fine-tailored curtains can play up a room's architecture or disguise its flaws

6 An insignificant off-center window becomes grandly architectural in a room by New York designers Jane Bell, Michael Buchanan and Paul Latham. The swag's single bow adds whimsy, while knotted panels echo the antique screen.

7 In a large living room, wonderful but awkwardly placed French doors are dressed like windows—with full curtains and a ruffled swag caught up with a rosette. Like the open doors, cheery chintz brings in the garden.

8 To make a small window stand tall, New York designer John Robert Moore II hung the pelmet a foot higher than the window molding, and let curtains puddle luxuriously on the floor. Ticking is edged with the stripe on the diagonal—like a man's tie.

9 With kitchen wall space at a premium, there's often no room for art. In this room by New York designer Eileen Boyd, a canvas hanging exuberantly painted by artist Francis Greenwood Dearden cleverly doubles as window treatment. ►

Photo 7 by Christine Hanecome from *Laura Ashley Living Rooms*. Reprinted by permission of Harmony Books, a division of Crown Publishers, Inc. Copyright © 1989 by Laura Ashley and Weidenfeld and Nicolson Ltd.









PHOTOS 10, JEFF McNAMARA 11, TIM STREET-PORTER 12, LIZZIE HIMMEL 13, BARBARA PROUD 14, WILLIAM P. STEELE

10 In an opulent room like this, with luxurious patterns and layers of fabric, it's smart to keep the windows simple. "And besides," says decorator David Salomon, "the view is so spectacular I didn't want to spoil it with curtains." The window did need softening, however, so Salomon designed a simple valance of unlined canvas. Using pinking shears, he cut it in a Moorish shape in keeping with the Persian pattern of fabric on chairs and sofa. The stencil design on the valance, done in blue acrylic paint, was taken from antique Renaissance fabrics.

11 A room's natural focal point, the fireplace can make a dramatic impact. If you have a humdrum mantel, take it out and install a reproduction or a vintage treasure (look for them in salvage yards) to uplift the spirit of the room. Designer Billy W. Francis found this 1830 folk-painted mantel for Texas clients who have a superb collection of American furniture and folk art.

12 Wicker chairs are comfortable, inexpensive and adaptable—but they often lack personality. To make yours personal, do as designer Mimi Kemble did and add an offbeat whimsical pattern. She took her design from old-fashioned argyle socks, hand-painted over a background of tortoiseshell. (Kemble points out that the background could also be stippled in two tones of dark green or dark red.) "With so many florals and leaf-patterned fabrics on the porch, the geometric creates a crisp contrast," says Kemble.



25 Quick-Change Ideas

DETAILS

Always, it's the surprise of personal style that makes a room outstanding

13 Any collection displayed in profusion—porcelain, enameled boxes, engravings—packs a visual wallop, but when prints are framed identically and hung close together, they make a stunning effect. These prints, published in *Vanity Fair* in the late 19th century, hang against patterned wallpaper in designer Bennett Weinstock's dressing room. "I wanted dark walls for the atmosphere of an English club," says Weinstock, "and then I chose light-colored mats for contrast." Weinstock points out that in a living room he would have framed the prints in gilt rather than burled wood.

14 Imagine this tableskirt without the shirred and ruffled banding around the hem, and you will immediately appreciate the power of finishing details. The banding, reminiscent of the lavish detail on a Victorian dress, adds an element of richness to the room designed by Josef Pricci. ►



15



16

25 Quick-Change Ideas

FABRIC

Change the mood in minutes—from country charm to grand or graphic

15 For a sun porch with no architectural details to set the mood, David Barrett created an exotic—but playful—Eastern atmosphere with Turkish sofas and a profusion of patterns. Each section of the sofa (designed to look like stacked cushions but made all in one piece) has a different print, with another for the back and for throw pillows, adding up to 12 patterns in all. "What makes the many patterns work," says Barrett, "is that all the colors are the same intensity."

16 Covered in boldly patterned fabric, a plywood screen turns into a room divider and 3-D poster. Fabric designer Peter Fasano's fabulous hand-painted cotton mimics the screen's shape. With a ready-made screen, simply remove the hinges, stretch fabric across panels and staple on, then replace hardware.

PHOTOS 15, KARI HAAVISTO 16, LIZZIE HIMMEL 17, JEFF McNAMARA 18, BARBARA PROUD 19, CRAIG MOLE





17 When there's no time for real remodeling, fabric can work wonders. Designer Rena Fortgang transformed the dowdy pantry in a Long Island showhouse by emphasizing the old-fashioned mood. She swathed the room with yards of flower-and-ribbon fabric so the eye is charmed by the homely cabinets and antiquated sink. Wallpaper is a coordinating pattern.

18 When designer Bennett Weinstock decided to turn five doors (two shown) in his Philadelphia bedroom into design elements, he bought a 19th-century French screen of painted canvas and mounted four panels on closet doors, and one on the bathroom door. "Doors in a bedroom—where there are usually a lot—should be architectural features rather than distractions," he says. The canvas panels were not as long as the doors, so newly painted pieces fill in.

19 Dramatic fabric—and lots of it—means furnishings can be kept to a minimum. Using a vivid silk stripe, San Francisco designer Elisabeth Luce created a tent of a bed—a room within a room—with coordinating curtains and ottoman slipcover. ►



25 Quick-Change Ideas

SLIPCOVERS

20 No longer a seasonal cover-up—and hardly a plain white wrapper—today's sassy slipcovers reinvent the chair. Here, palest blue and white polka dots, stripes and bows outfit a bedroom slipper chair. Sheets, Adrienne Vittadini.

21 The side chair slips into a festive mood with voluptuous roses, soft stripes and a zigzag apron. Overscale flowers are centered on back and seat—like framed pictures. Sheets, Adrienne Vittadini.

22 Dressmaker details show up more and more, like this gathered skirt with embroidered petticoat. Sheets make it simple—the petticoat, for example, was originally a sheet border. Sheets, Fieldcrest.

MARCUS TULLIS

Sheets can redesign a chair. Try a new shape in seating

23 What suits a wicker armchair? The informality of a sarong. Coordinating fabrics on pillow and seat cushion tie the look together, while gold cord adds crisp glamour. Sheets, J.G. Hook for Fieldcrest.

24 Like a wraparound dress, this tie-on slipcover cinches at the waist with a contrasting sash. The batik inspires insouciant style. Sheets, Adrienne Vittadini.

25 Separate covers for back and seat set off a Hepplewhite chair's handsome shape. Neatly tailored in a quiet stripe, the box-pleated skirt gracefully drops just below the knee, while a vest snaps on for a snug fit. Welting on the skirt adds subtle contrast. Sheets, Cannon Royal Family. ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION



LIVING IN THE 90s

TREND

PARED-DOWN TRADITION



PERSONAL VISION ON THE PACIFIC

Poised above the ocean, a West Coast retreat admires the view with time-worn textures and a sea-worthy palette



Reached by steep, winding roads, a 45-minute drive from San Francisco, the 1940s beach house sits on a rock poised over the Pacific. While Oakland, Calif., designer Michael Moore charted the grand scheme, owner Geoffrey Woolley actually did the work. The result: an eminently original vision. Borrowing his palette from the wave-tossed beach, Moore plotted a course of pale colors energized by texture. Like weathered pebbles and frosted pieces of green glass discovered among sea rocks, the nubby Berber carpet and coarsely woven white cotton upholstery play off the room's rough plaster textures and dulled, ancient green surfaces. The scheme celebrates the sea-weathered look of the coast (*inset opposite*), which captivated Woolley the first time he glimpsed the house three years ago.►

Built in the 1940s, the weathered house grows out of the cliff like a treasured piece of driftwood





It all began with the do-it-yourself home-repair book a friend presented as a gag. Geoffrey Woolley, 30, a busy venture capitalist, was the last person, the friend assumed, who'd try his own hand at revamping a weekend home. Wrong. One business trip later, reading the book at odd moments, and Woolley was hooked. Woolley's idea of relaxing after a week spent in planes and offices came to be "working with his hands and being creative," says designer Michael Moore, who'd been consulted by his client about the purchase. Moore saw through the hodgepodge of "cutesy Americana eagle plaques and sixties Big Sur" gewgaws cluttering the house and pronounced it perfect. So began the collaboration. To make the gloomy rooms light, Moore suggested whitewashing the redwood walls and banishing the old black linoleum flooring. Woolley picked up a paintbrush and went to work. Gaps in his how-to book were filled by visits to the local hardware store. More than once, Moore stopped by to see the work in progress and was surprised by his client's take on his concepts. The designer was startled, then delighted, when Woolley reversed Moore's formula for camouflaging the ugly exposed-brick hearth. But the effect was right: layers of plaster and marble peeled away by time.



To lend mass and volume to the living room, which soars to a 20-foot ceiling, Moore prescribed big-scale upholstery. But it was Woolley who decided to mix the chunky down-stuffed custom-made chaise and sofa (*left*) with seating he crafted himself (*right*), inspired by stucco banquettes in adobe houses. After building a plywood platform, Woolley slathered it with gypsum plaster. Then he went at his handiwork with a belt sander to get "a look as if a craftsman had tried to chisel away rock." Cushions filled with down, and pillows in Fortuny fabric as pale as frosted glass give the banquette a luxe look. A weighty iron Gothic chair beside a flat massed with daffodils is a study in sinuous curves and textures.►



The patina of time runs through the house—seasoned by beachside living









Originally a mishmash of ill-fitting cabinets, the old kitchen was the worst example of jerry-built improvements by a succession of previous owners. Woolley took the room down to the studs, then created a sleek alignment (*far left*), using old cabinets. He built a plywood banquette (*above*). By trial and error, he laid the kitchen's marble floor and the slate floor in the bath (*near left*). Bath sink is a vintage find; red pipe, a high-tech touch.

Charmed by the weather-beaten look of squared poles used for terracing hillsides, Woolley lugged some home. Four hours and $50 later, he had a guest-room bed put together with deck bolts, shown alongside a standing mirror (*opposite*). Michael Paulson's "Family Vacation," above the bed, captures the experimental feeling of process that enlivens the house. Vivid Missoni sheets and bamboo McGuire chair add a tropical breeze.

FOR MORE DETAILS,
SEE PRODUCT INFORMATION

A goal of owner Geoffrey Woolley and designer Michael Moore was a house that looked "as though things had found their way there," says Moore, adding, "It was important to have a sense that nothing had been bought especially for the house." To combat that squeaky new look, Moore and Woolley scattered touches of elegance. Thick fringe was specified for the upholstery, a gilt mirror was placed here, a Biedermeier chest there—all implying that the furniture was not newly bought, but transported from some previous home. Antiques mingle pleasingly with other seasoned items—the found-object furniture made by Woolley. When he came across the ruins of a bench on the beach, Woolley decided to recast it as a hall table (*top left*). He then turned old sewing cabinets into part of a kitchen counter (*above left*) and built a guest-room bed (*opposite*) from landscaping poles picked up at the lumberyard. Familiar with the use of found objects in design, an idea popularized by such influential California designers as Ron Mann and Mimi London, Woolley welcomed the opportunity to put this personal stamp on his own beachside retreat. After three years of weekends spent scraping and hammering, Woolley can tell you there are two keys to a successful total-house revamping—patience and confidence in one's own taste. "I didn't care if anyone else didn't like it," he says. But he savors the thought that friends and guests always do. ■

Editor JODY THOMPSON-KENNEDY
Writer SALLY CLARK
Photographer JOHN VAUGHAN


FAMILY VACATION

LIVING IN THE 90s

TREND

THE GARDENING LIFESTYLE



The water garden, said Vita Sackville-West, is "a place to sit by on a summer evening, watching reflections and the swallows swooping"

Water Gardens

There's something magical about water in the garden. Whether it's a tiny pool that mirrors the sky, a pond filled with exotic lily pads, or a splashing brook, water soothes and refreshes. It also brings a special dimension to a garden, opening the door to a world of plants that thrive in the water and along the water's edge. The variety is endless—colorful lilies dance on the water's surface, graceful cattails and tall lotus blooms shoot skyward. Grasses, ferns, forget-me-nots and pitcher plants brighten the marshes alongside.

Water gardening is actually one of gardening's oldest forms. According to records dating back to 2000 B.C., the ancient Egyptians were devotees, carefully cultivating lotus plants and water lilies. The Japanese and Chinese have also long considered water an essential garden element. Formal Oriental landscapes were considered incomplete without a touch of water—whether a still pool filled with Imperial koi or a tumbling waterfall. And from Versailles to Central Park, the great landscapes of the world have always included water in their design.

But you needn't have a yard the size of Versailles to invite the cool presence of water. No plot is too small for some kind of water. An antique container can make a charming birdbath or hold a single exotic water bloom. A tiny cast-aluminum fountain can be easily installed, bringing the calming sounds of a splashing brook to the garden. Or, you can opt for your own pond or pool (relatively inexpensive and easy to install, and available in virtually any size or shape) and fill it with colorful lilies.

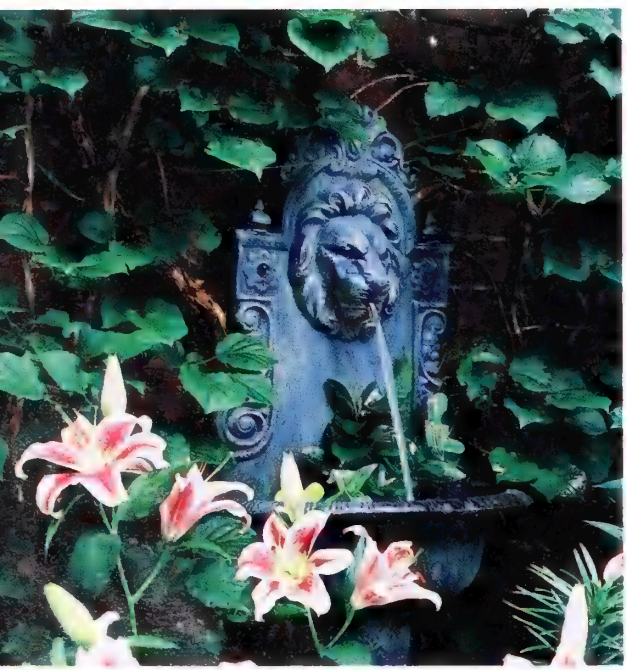
As with any garden, the setting is important. Look for a bright, sunny spot for water lilies (which need a minimum of five hours of direct sunlight to bloom) or a shady one for a cool reflecting pool, but avoid placing your pond directly under trees. Once autumn arrives, the leaves make it difficult to keep the pool clean. ►

In a small water garden in Dublin, Ireland (*opposite*), the plants are deliberately miniature. Hostas, dwarf evergreens, ferns and perennials bring softness to the formal setting. The familiar cattail (*right*) takes on the role of ornamental sculpture. These perennials can be planted directly in the bottom of a pond or in a submerged container.



LEFT, MICHAEL DUNNE. RIGHT, KEN DRUSE









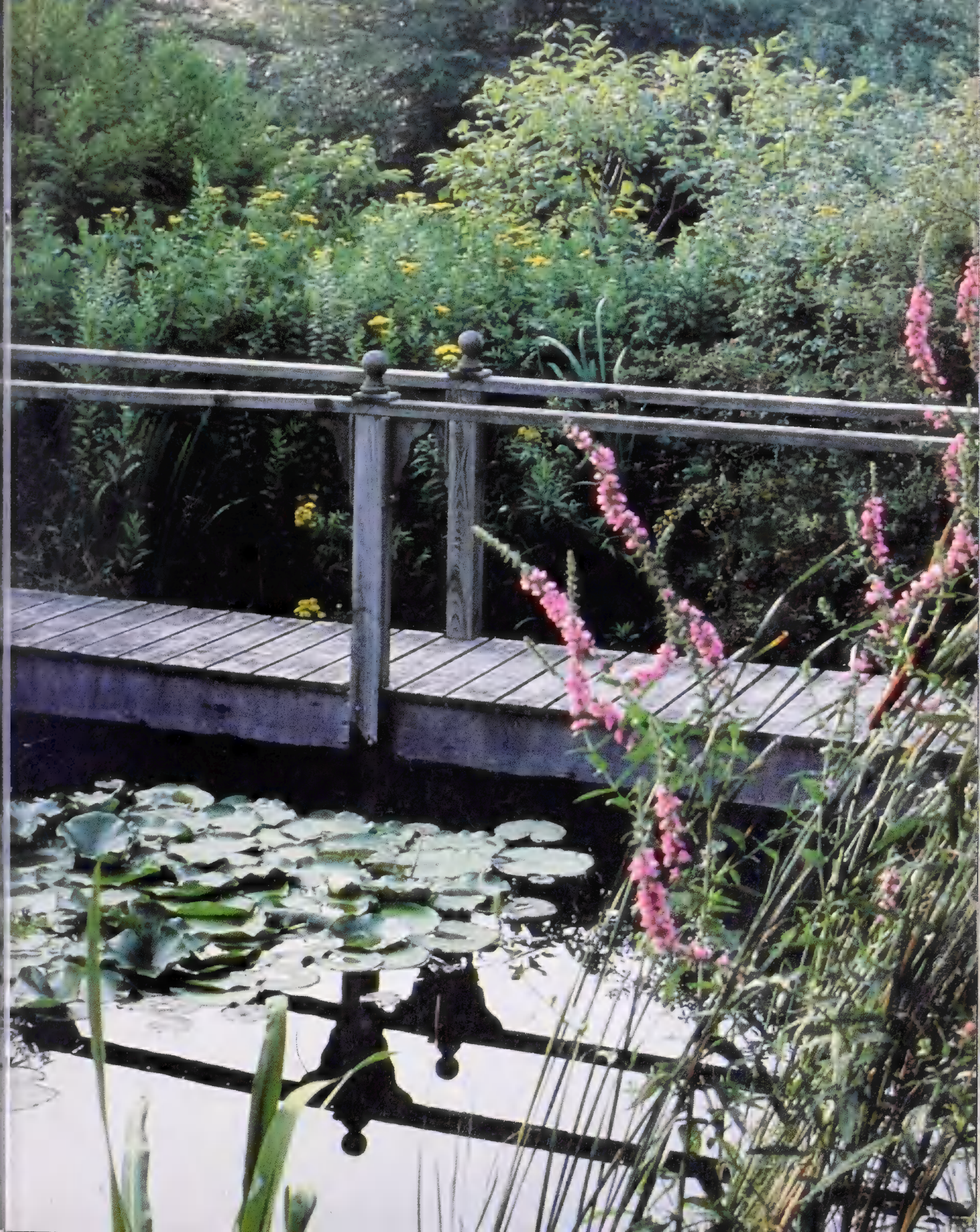
Even the smallest touch of water adds grace (*top left*). Here, Connecticut garden designer Nancy McCabe tucks a tiny antique lead pan in a corner and surrounds it with blooming plants. It's small enough to be tipped, cleaned and refilled about once a week. Fountains need not be complicated or expensive to install. Typical of the new breed is this cast-aluminum lion (*middle left*) in music teacher Victor Nelson's Manhattan roof garden. The water in the 30-inch-high fountain recirculates, and it needs only to be hung up and plugged in.

In a formal garden in Charleston, S.C. (*middle right*), a round pool is painted black to appear bottomless.

Water lilies and other floating water plants make a lush landscape on the water's surface (*bottom left*). This raised lily-filled pond is part of the public gardens of the University of California, Berkeley.

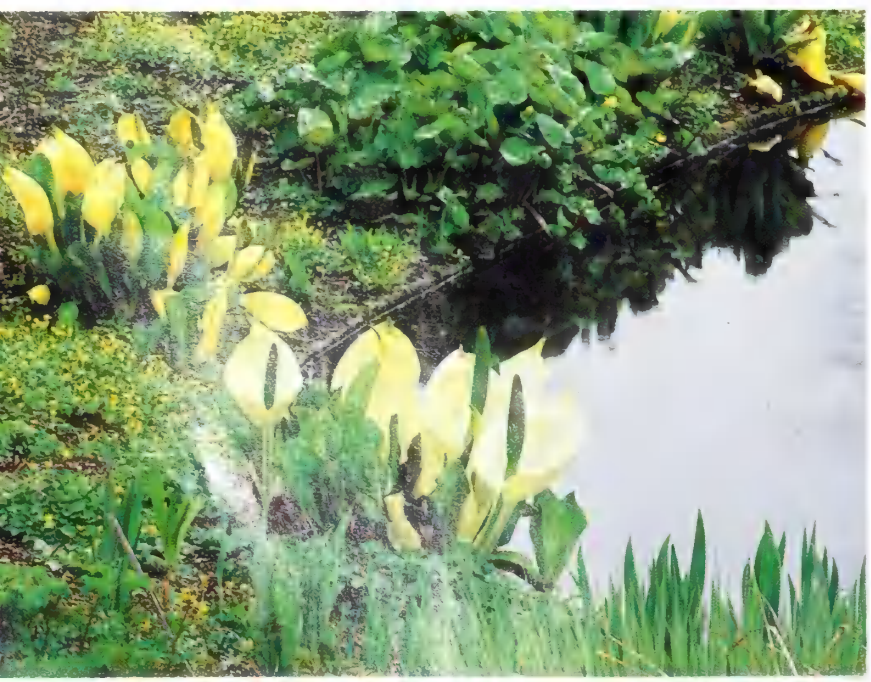
Although made from a plastic liner, this pool (*opposite*), created by Long Island painter Robert Dash, looks as if it's always been there.

TOP PHOTO, EDGAR de EVIA. ALL OTHERS, KEN DRUSE









Waterside and bog plants can be as beautiful as the lilies that grow in the water. If you have an area that stays moist, you're all set. If not, you can turn any low-lying area into a suitable site for marsh plants by adding moisture-holding humus. Plant selections include yellow flag iris (*Iris pseudacorus*) (*above*), the native pitcher plant (*Sarracenia purpurea*) (*left*) and showy skunk cabbage (*Lysichiton americanum*) (*below*), all spring bloomers.

As with any kind of gardening, water gardening is not carefree. To keep the water clear, you may have to include a filtration system. You will also need to keep the oxygen supply replenished—try oxygenating plants such as frogbit (*Elodea canadensis*) or Myriophyllum. (In a small pool, several inexpensive aquarium pumps on the market work well.)

Potting water plants also takes some work. Water lilies and other plants must be potted in lined baskets or plastic tubs with either heavy garden soil or pond muck (scooped from the leafy humusy shallows along a pond's edge) and then covered with pea gravel (to keep the soil from floating up and clouding the water). The pots can then be slowly lowered to the correct depth—12 to 14 inches for dwarf-lily tubers and 24 inches for other lilies—to rest on the bottom of the pool. If that's too deep, rest the pot on submerged bricks.

One problem with standing water is that it can attract mosquitoes and black flies. But solutions can be delightful. Circulating the water with either a waterfall or fountain will help, but the best way to deal with insects is to stock the pool. Common goldfish will devour any insect larvae, and they also help fertilize your plant life. You might even start a collection—fantails, black moors, Japanese Imperial koi and even tadpoles are available through the mail. Such mail-order collections are guaranteed to arrive in swimming condition.

If you do have fish or hardy lilies, you will probably want to leave them outside during the winter. (If you are growing tropical lilies, this generally isn't an option in most parts of the United States. These fragile plants must either be stored for the winter or treated as annuals.) To prepare your pond for winter, make sure your pool is at least two feet deep. In cold areas, you might have to install a heater or keep the water flowing with a pump and fountain. Fish and lilies can tolerate cold temperatures, but the pool must not be allowed to ice over, or dangerous gases will be trapped below the surface. Your fish might suffocate. ■

Writer and photographer KEN DRUSE

BEST WATER-GARDEN BUYS

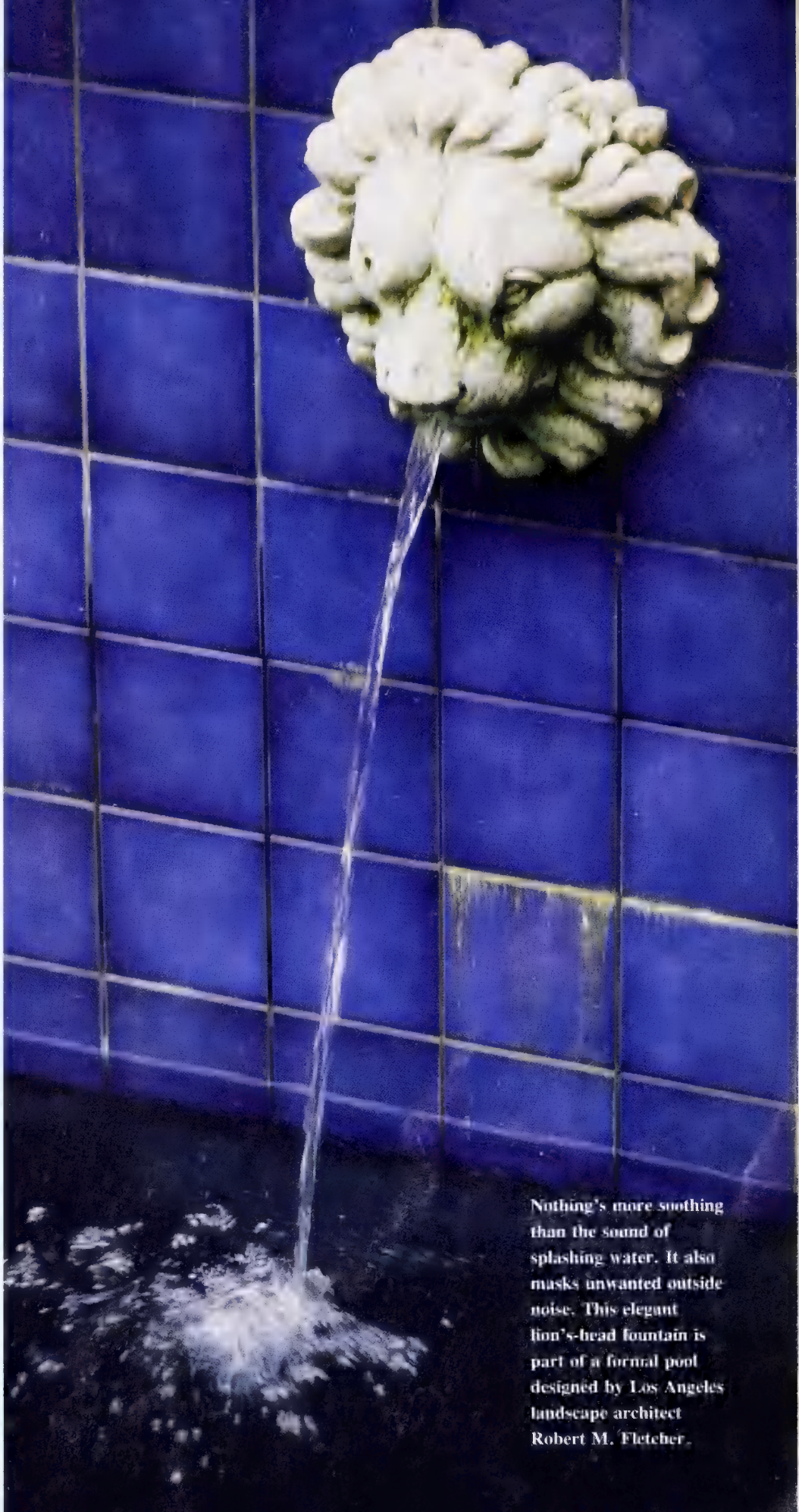
Keeping pace with the ever-growing desire for outdoor living space, garden shops now offer a full range of supplies, stock and informational catalogs for water gardens. Here are some of the best:

- **W. Atlee Burpee & Co.**'s garden store offers plants, pools, pumps and waterfalls, featured in their free catalog. 300 Park Ave., Warminster, PA 18974; 800–333–5808.
- **Lilypons Water Gardens** has an excellent selection of water lilies and other plants, fish, pools, pumps and filters. Catalog, $5, includes a quarterly newsletter. 6800 Lilypons Rd., Lilypons, MD 21717-0010; 301–874–5133.
- **Paradise Water Garden** supplies quality pools, their own water lilies, aquatic plants, fish and even has live displays. Catalog, $3. 14 May St., Whitman, MA 02382; 617–447–4711.
- **Siskiyou Rare Plant Nursery** boasts hard-to-find specimens such as skunk cabbage, rare alpines and dwarf plants. Mail-order only. Catalog, $2. 2825 Cummings Rd., Medford, OR 97501–15241; 503–772–6846.
- **Van Ness Water Gardens** hosts a vast selection of water lilies, small flowering aquatics, and top-quality koi and goldfish. Catalog, $3. 2460 N. Euclid, Upland, CA 91786; 714–982–2425.
- **Waterford Gardens**, with a variety of plants, fish, pools and supplies, has acres of display gardens and greenhouses. Catalog, $4. 74 E. Allendale Rd., Saddle River, NJ 07458; 201–327–0721.
- **Wayside Gardens** sells small lion's-head fountains (see page 80) and many waterside perennials, through mail-order only. Free catalog. 1 Garden Ln., Hodges, SC 29695-0001; 800–845–1124.

THE ALMOST-INSTANT POOL

Making a pond can be relatively easy and inexpensive when you do it with either a plastic or fiberglass liner. For the plastic liner method, dig a hole in the shape and size you want and lay the liner on top, loosely securing it with stones. Fill the liner from a hose—the water's weight will cause it to sink into place. Then secure the liner's edge by burying it and covering it with rock or stone coping. A fiberglass liner is simpler but more expensive. Dig a hole that conforms to the liner's size and shape. Place the liner in the hole and fill it with water.

From *The Natural Garden* by Ken Druse
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ELYSE LEWIN

Nothing's more soothing than the sound of splashing water. It also masks unwanted outside noise. This elegant lion's-head fountain is part of a formal pool designed by Los Angeles landscape architect Robert M. Fletcher.





Balconies pop out, a huge monolithic staircase bursts through a wall, and a tower rises beside a basic shoebox shape *(opposite)*. More exterior excitement comes from a mirror-glass window wall and a tall trellis that will one day be covered with vines. *Above right*: The young men of the house dining on the deck, the Jacuzzi nearby and the ocean beyond. *Below right*: Silhouetted against the deck, a portrait of architect Rob Wellington Quigley shows his relaxed style. *Below*: In homage to the original cottage on the site and to the surrounding houses, the front yard has a friendly picket fence. The entry is around the left side behind the green-clad staircase to the tower deck. A cat-size slot opening in the stair structure provides a peep into a garden.

"This house is traditional enough to fit into an older neighborhood," says architect Rob Quigley, "and unorthodox enough for today's lifestyle"



Behind a picket fence smothered with morning glories, a tiny two-story house stood just one lot away from the Pacific Ocean. Yet it had no sea view at all. Robert Kaplan and his wife, Catherine Atkins-Kaplan—both university professors in the health sciences—bought the little Del Mar, Calif., cottage and hired San Diego architect Rob Wellington Quigley to remodel it into a proper beach house and home for themselves and their two small boys.

Quigley clambered onto the roof and found that a high deck would overlook the ocean. Further investigation, however, showed termites at work in the cottage, a bearing wall with no foundation and zero earthquake protection. Atkins-Kaplan remembers, "Rob broke it to us gently. He said, 'The good news is you're going to have a nice new house. The bad news is we can't save any of your old house.' "

A sea-viewing deck was the starting point for the new plan. Rising independently atop a tower next to the rectangular 2,800-square-foot house, the deck and its stairway dominate the design. Quigley says, "The house is a simple box animated by a steep green stairway that is a strong visual focus for most of the rooms, as well as for the exterior. It takes you to the deck, and I think of it as the stairway to the sea."

On the deck are a barbecue, dining and sitting furniture and a Jacuzzi tub. The Kaplans eat many meals up there and report that the extra trips toting food and gear are "worth every step." Guests inevitably migrate upward, and on many evenings, all four Kaplans are to be found in the Jacuzzi, soothing the boys into a bedtime frame of mind. Robert Kaplan may be a professor and family man now, but he still surfs, so the deck is his weather station, too.

Rob Quigley wouldn't dream of using the jargony word "contextual" to describe his work, but he does admit that "the colors and materials were inspired by neighborhood structures—the ubiquitous stucco siding, the turquoise green that is a local favorite, the corrugated plastic around the deck and balconies that you see so often on carport and patio roofs, the trellis from three doors away." Definitely not vernacular is the mirrored glass of two huge windows facing south and west in the double-height living space. The material provides daytime privacy and sun protection, as well as fun for the people inside. "It's like watching *Candid Camera* to see passers-by react to the house," Atkins-Kaplan says. ►

THE NEW CALIFORNIA COTTAGE

Designed for a young family, this spirited beach house has an open plan, deck-top living and even a picket fence





Californians like their houses to take every advantage of a glorious climate and to allow them to pursue that famous healthful sybaritic, casual lifestyle. Architect Rob Quigley, a native Californian, says one has only to note that the living room is open to the kitchen to know this is a quintessential California house. "Here we have both a casual playroom with a television and fireplace and all the toys, and a casual living room with a kitchen counter poking into it. Elsewhere in this country you would see one casual sitting room where the family lives and one formal sitting room."

Quigley houses have become a California subgroup. People in the know can spot a Quigley design by its built-in comfort along with a cheerful quirkiness, or what the architect identifies as his "optimism." He adds, "I don't have a signature vocabulary the way, say, Michael Graves does, but there is a sameness of spirit in my work."

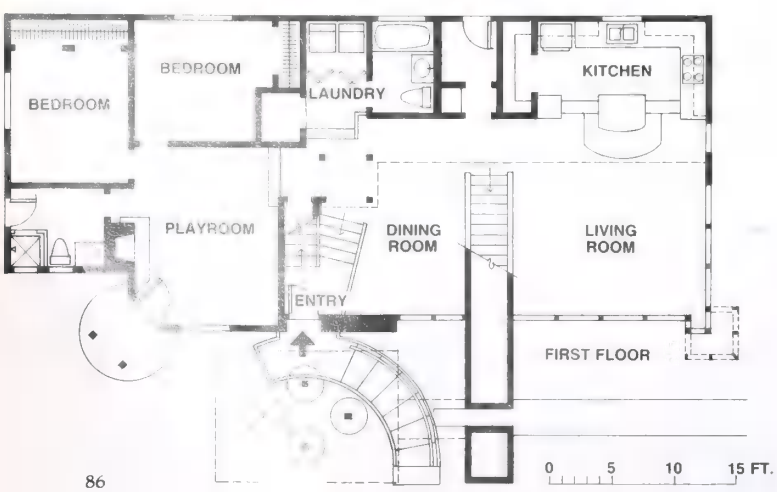


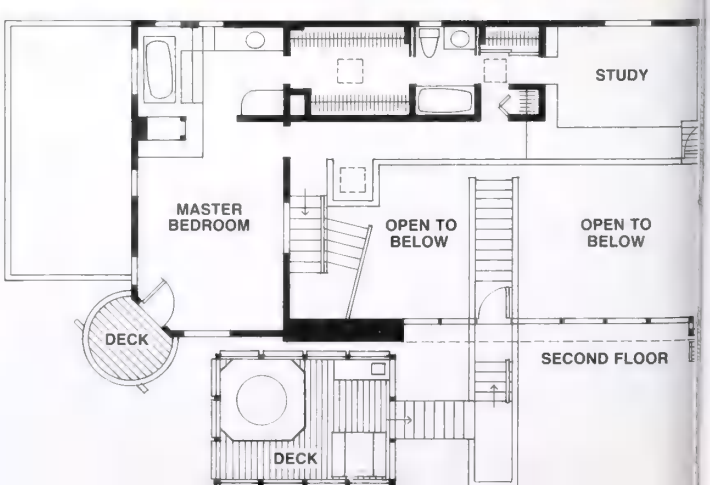
Inside and out, this house is colored in neutrals and sea-greens, the colors of the beach scene the owners love. Inexpensive materials and simple detailing kept costs down, reflecting Quigley's interest in creating accessible architecture. On the floor is industrial-grade carpeting. Atkins-Kaplan says that walls may get finger-marked, "but in a few years we can repaint," so the little boys never have to be shooed from a fragile object. This house makes it possible for California casual living to begin in the cradle. ■

Editors SUSAN ZEVON
and BEVERLY McGUIRE
Writer ELAINE GREENE
Photographer
CHRISTOPHER IRION

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The deck side of the house (*see plans, opposite*) faces west to the Pacific, and the main entrance is tucked under the deck. Guests climb a curving half-flight of steps to the mid-level entry from which they can see the open flow of living space below and the gallery above. Parents' upper floor has open-plan bedroom and bath plus a study. Small decks appear at each end.

Above: Each of three stairways—to the deck, the main entrance and the upper gallery—is different but playfully harmonious. Tile counter in foreground is part of kitchen. *Opposite top*: Marble tables by Roche-Bobois and pillows by Nomad in living room. *Opposite center*: In the open bath area, a wood-burning fireplace can be seen from bed. Morning sun enters bath windows.

"People move toward the light in this house," says the architect. "First to the glass-walled living room and then up the stairway to the sea"



A Country Wit

With a bow to English Country, designer Paul Leonard plays with surprise in this rustic Connecticut barn

From the outside, this converted barn looks like a lot of other vintage Connecticut farm buildings, simple and straightforward. But inside there's a surprise. "Most people think there is only one way to decorate a barn," says designer Paul Leonard, "with American country furniture and homespun fabrics to go with the barn's rustic atmosphere. In this case, I wanted to decorate *against* the architectural character of the room. One of my favorite places is a barn decorated with French antiques, damasks, velvets, swagged curtains and elegant brass chandeliers hanging from the whitewashed beams."

While Leonard's taste is not quite so opulent, he did want to give the barn a European flavor, to use sophisticated furniture and colors as a contrast to the rustic architecture.

Leonard borrowed the idea of brass chandeliers, chose high-style wicker furniture from Pier 1, and covered cushions and a round table in a floral pattern with a chic black background. "Time was when wicker was always painted white and looked like it had just come in from the porch," says Leonard. "But now it's available in an amazing assortment of shapes, finishes and colors—something to suit every purpose." Here, the contrast of natural wicker against whitewashed walls and ceilings makes for drama. ►

Above: **Sofa, $450; armchair, $160; sofa cushions, $150; chair cushion, $40; ottoman, $100; ottoman cushion, $30; throw pillows, $9 and $15; magazine rack, $40; table, $50; willow basket, $3; all, Pier 1. Antique hive hanger, $400; Indian box, $150; Lexington Gardens. Bronze lions, $2,800, terra-cotta cachepot, $400, Sergeant Antiques.**
Opposite: **Victorian bead chairs, $120 each; large bookshelves, $130; small bookshelves, $100; Imari cushion, $25; vases, jars, bowls, $2 to $50; all, Pier 1. Platter, $145, Macy's. Chandelier, $1,395, Paul Hanson. Urn, $475, Timothy Mawson Books & Prints. Curtain tiebacks, $650 per pair; Sergeant Antiques. Gauze on windows, Henry Calvin Fabrics, $66 per yard at Anne Mullin Interiors.**


GREAT DESIGN
AT RETAIL
Animals and Men





Because this converted barn serves as a guest cottage—complete with a bed and tiny kitchen—designer Paul Leonard wanted a comfortable, lived-in look. He chose a feet-up coffee table, simple curtains and rug. To give the rug character, Leonard stenciled on a pattern of ivy. Wicker chairs, $180 each; chair cushions, $25 each; hampers, $30 to $50; blue vase, $13; tumbler, $5; oval basket, $30; maize rug, $1.50 per square foot; all, Pier 1. Urn lamp, $395, Bloomingdale's. Limoges pear, $190; gold candlesticks, $600; Lexington Gardens. Painted box, $1,105; creamware bowl, $350; Sergeant Antiques. Coffee table, $3,060, by Niermann Weeks for John Rosselli. Paul Leonard's stencil kit for rug, $45, Ad Lib.►

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A range of collections—from lacy linens to simple straw baskets—gives this room personality

Three weeks after beginning to decorate this Connecticut barn, Paul Leonard had finished the project. "I don't make a practice of doing things this fast," he's quick to point out. "Some of my design projects take years. But the owners wanted the barn finished in time for summertime guests." Because of the tight deadline, Leonard bought all the furniture (except the sleigh bed), the fabrics and many accessories at a Pier 1 warehouse and had it delivered within the next week. "Everything is right out on the floor, so you don't have to wait weeks for delivery," says Leonard, who likes buying the basics all at once. "You save so much time that you can concentrate on the personal touches—the things that make a room your own." Some of those touches here: a collection of lacy linens and pillow shams, simple baskets set on the window ledge in the dining area, botanical prints and the hand-painted cat pillow. ■

Editor KATIE RIDDER
Writer ELIZABETH HUNTER
Photographer LANGDON CLAY

Left: **Dining-table base, $40; glass top, $80; Kintamini chairs, $100 each; bamboo tray, $4; lemon-leaf plate, $10; grape-leaf bowls, $20 and $15; grape-leaf oval platter, $18; cantaloupe bowl, $5; fern baskets, $2 to $3; all, Pier 1. Hurricane lamps, $95; dinner knives, $50 each; dinner forks, $40 each; goblet, $45 each; pewter salt and pepper, $100; silver pitcher, $275; all, Pierre Deux. Brass chandelier, $835, Paul Hanson.**

Opposite: **Bedside table, $80, Pier 1. Wrought-iron lamp, $925, Bloomingdale's. Square pillow, $120; throw pillows, $80 and $90; all, Paper White Ltd. Cat pillow, $35, Ad Lib.**

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CLOSE-UPS



KARI HAAVISTO

FOUND TREASURES

Did you spot this curtain tieback on page 89? Designer Paul Leonard unearthed gilt-wood 19th-century finials in a country antiques shop, then dreamed up this new use. Says Leonard: "The fun of retrieving architectural fragments is the potential for using them in personal ways." Flea markets, yard sales, auctions and house-wreckings all have bits and pieces awaiting your imaginative reuse.



LANGDON CLAY

To enliven a nondescript passage, designer Eileen Boyd commissioned a trompe l'oeil vignette that conjures up the bucolic tranquility of another era (*more, page 65*). An unexpected finishing touch—the stenciled floor border that continues into an adjacent room. Tip: Don't be afraid to try your own hand at painting. The results can make up in charm and imagination (will that stack of baskets topple?) any lack of expertise.

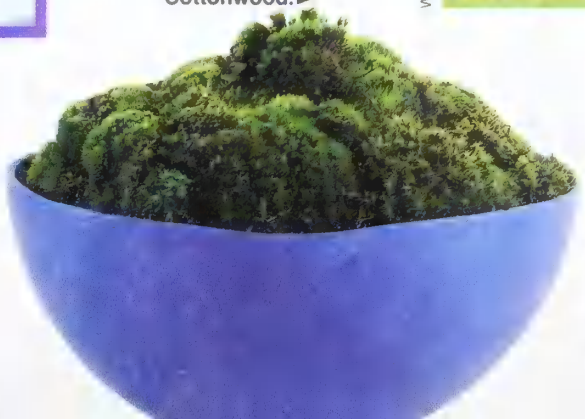


Creativity is valued in a historical context at Hazelfield (*page 53*). So, using oils, Janet Adams indulged a favorite hobby in the dining room by painting a traditional fireboard (of Masonite) with stylized andirons. The color harmonizes with her work on the mantel and the geometric-patterned floorcloth. And, we think, it's most pleasing and original.



WALTER SMALLING

The simplest accessory is this bowl of moss in a California house (*page 72 and next page*) where design echoes the rough coastline. Bowl, from Cottonwood. ▶



JOHN VAUGHAN

INSTANT ARTISTS

In less than two hours artists Eileen Blanchard and Leigh Glenn transformed this sitting room from bland to brilliant (*see cover*). How? Instead of the expected tablecloth being used, an old game table received a stenciled top (note ragging on latticed border). Chairs of simple origins were treated to freehand-painted tassled rope. This could be your answer to sprucing up a summer cottage, family room or guest bedroom.

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MAKE THIS BED

IT HAS THE LOOK OF OUTDOOR FURNITURE AND THE HAND-CRAFTED BEAUTY OF ONE-OF-A-KIND DESIGN

Geoff Woolley says he built the queen-size bed in the guest room of his seaside home (*pages 72–77*) in four hours with $50 worth of materials. "I used pressure-treated landscape timbers," he says. "I didn't plan to put the bed outdoors, but I felt the greenish color gave it a weathered look."

- **Materials:** 8 pieces of 3-1/2 by 5-1/2 inch semi-lathed logs, each 8 feet long; 20 3/8-inch deck bolts—12 in 8-inch lengths, 8 in 12-inch lengths; 20 washers, 1-1/2 inches in diameter; 2 sheets of coarse sandpaper; 1 pint of flat white latex paint.
- **Tools:** power drill with 3/8-inch bit 6 inches long; hand saw; tape measure; wrench—a socket wrench will make the job easier. "The lumber looks round, but each piece curves on only two sides," says Woolley, "like the logs in log-cabin making." Here, having flat surfaces will help you create a setting for the box springs and mattress.

Following the drawing (*left*), assemble the end pieces. Next, connect the ends with side rails, as shown. Long bolts go through the 5-1/2-inch width of each post, short bolts through the 3-1/2-inch width. "Don't worry if the elements don't fit neatly," he says. "It should have a rough look. You don't want splinters, though. After assembly, go over it with coarse sandpaper."

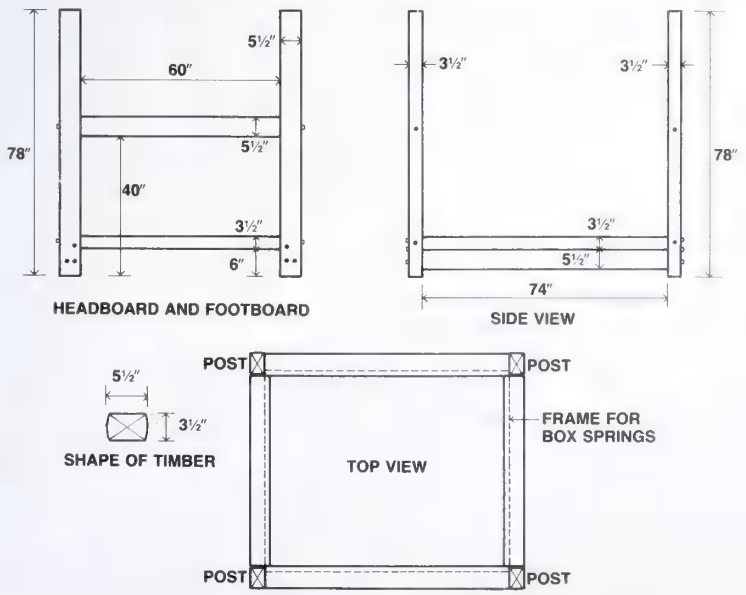
To tone, and also to seal in chemicals that weatherproofed the wood, Woolley whitewashed the bed. To do this, dilute white latex paint so it's half water. With one rag, rub paint into the wood; with another rag, wipe off the excess. "The more inconsistent the surface is, the more consistent it will be with the style of the bed," says Woolley.

"It's helpful to have a partner," he adds, "someone to hold the end pieces during assembly. But no real skill is needed." ■



JOHN VAUGHAN

Pressure-treated landscaping timbers, which are curved on two sides, are all you need to build a bed from this plan (*below*).



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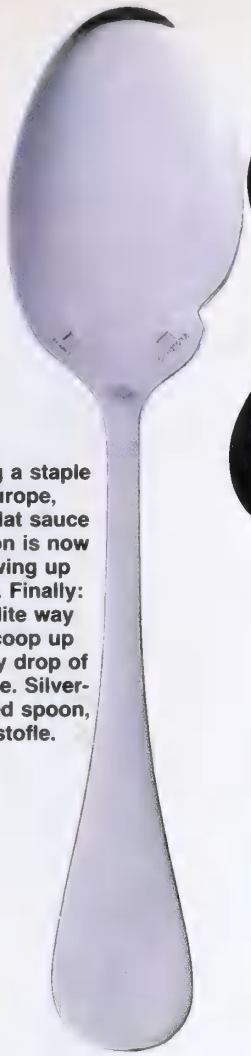
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THE NEW ETIQUETTE

Once for showing off, manners are now about showing how much you care. Here, real-life etiquette for today's dinner parties

A century ago, America's emerging middle class devised elaborate codes of conduct—safety nets for the socially insecure. Today, thankfully, etiquette has become good manners, not merely good appearances. We've swept away fusty old rules, like perfectly matched china and perfectly paired men and women, and kept traditions that make sense.

Still, in these days of informality, what's proper? Should you, for example, jump up from a friend's dinner to help with the dishes? Not if the friend firmly says no thanks, advises etiquette expert Letitia Baldridge. Must a host accommodate guests who are dieting? Although she might offer sauces on the side and provide both chocolate soufflé *and* fresh fruit, no host has to become a short-order cook. Dieters can eat at home, then nibble at the party. Alternating men and women and separating couples at the table still makes for more spirited evenings, says Judith "Miss Manners" Martin. "But," she adds, "to follow any rule at the expense of comfort and compatibility is madness."■

Editor SARAH BELK
Writer JANE MARGOLIES
Photographer JESSE GERSTEIN







PRESENT PERFECT

Although experts say a hostess gift is optional, a potted begonia (*above*) or homemade jam always says thanks. So does a special wine or sweet. (The host isn't obligated to share.) One don't: Cut flowers demand a busy host's attention, while guests go unintroduced and the sauce curdles. Sending flowers on the morning of the party saves a trip to the florist.

Back in 1940, formality stood at attention—starchy whites, a candle salute and a battery of matching crystal (*above*). The 90s table takes it easy (*right*). Cutlery still lines up in order of use—starting from the outside—but khaki moiré cloth, polka-dot napkin and tinted glasses make the table—and the party—lively. Silverware, Christofle. Dinner plate, Chase Ltd. Glasses, New Glass.

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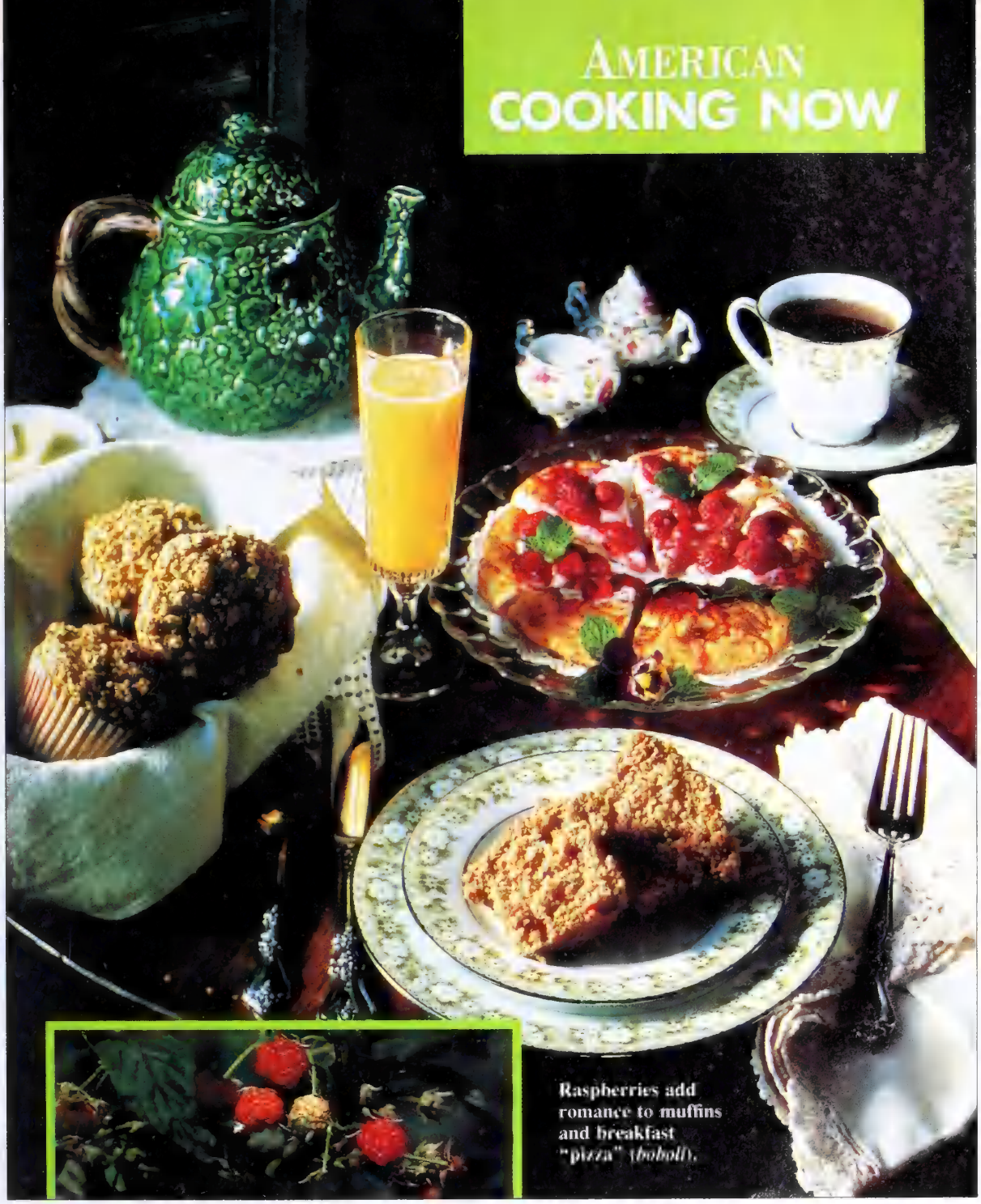
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BERRY HARVEST

Always irresistible, the tart-sweet flavor of berries offers inspiration for a range of inventive new dishes—both special and savory

From the forthcoming *Berries*. Text by Mary Forsell. Photography by Tony Cenicola. Copyright © 1989 by Running Heads Inc. Used by permission of Bantam Books, a division of Bantam Doubleday Dell Publishing Group, Inc. All rights reserved.





Maybe it's their diminutive size. Or maybe it's because they're in season for such a short time. Berries—squishy-soft, perishable, with an almost-intoxicating aroma—are perhaps the most precious and indulgent of all fruits. We drop them into tall flutes of champagne, fold them into sinfully rich creams, and serve them out of elaborately carved silver spoons made just for that purpose. Berries make the simplest foods seem special. But while the basic two-crust pie and chunky preserves are always a treat, we love the inspired new creations—from sauces for game to liqueur-flavored shortcake. Freeze the season's final crop to enjoy all year long. ■

— SARAH BELK



Try zesty blueberry–black-currant sauce served with grilled duck breast (*above left*). Fruit compote is infused with tea, fresh mint and wine for an invigorating and refreshing dessert (*above right*). Serve with crème fraîche and butter cookies.

Spicy blackberry-peach chutney is a tasty accompaniment to grilled poultry, game or pork (*left*). Garnish with fresh sliced peaches and serve with French bread and cold beer. Dress veal chops with a richly flavored blackberry–red-wine sauce (*right*). Serve with wild rice.



RECIPES BEGIN ON PAGE 111



Raspberry-apple tart (*left*) celebrates the season's last berries and its earliest apples. With frozen berries on hand, serve strawberry shortcake all year round, made with sour-cream dough and flavored with orange liqueur (*right*).



Pears poached in Zinfandel wine and spices (*below left*) are served with lightly sweetened crème fraîche. To make the golden raspberry tart (*below right*), arrange berries on a two-tiered filling: the top layer, a tangy red-raspberry curd; below, sweetened sour cream.

Berries conjure up childhood memories of sun-drenched days, spent picking small fruits. We remember plump, crimson strawberries, tangy blackberries and juicy, just-baked pies





WINE & GOOD SPIRITS

By ALEXIS BESPALOFF



CLEVER WAYS TO FIND THE BEST WINE BARGAINS

There are two strategies for finding great wine values. Among California wines, the trick is to seek out less familiar "second labels" of well-known wineries whose regular bottlings of Cabernet Sauvignon and Chardonnay are relatively expensive. The second strategy involves imported wines. Look for a less famous type of wine from an established region, such as Pinot Blanc from Alsace, Shiraz from Australia, and Barbera d'Alba from Piedmont.

VALUES FROM CALIFORNIA

Although California produces more than a dozen different varietal wines, for the past several years the higher end of the California market has been dominated by Cabernet Sauvignon in reds and Chardonnay in whites. Many of these—priced at $15 to $25—are among the finest wines of the world. But what of the consumer who wants to enjoy a Cabernet or Chardonnay at $6 to $9?

Solution: the so-called "second labels" of well-known wineries. These wines are especially produced to provide the winery with a less expensive and more competitive label. These include **Hawk Crest** (from Stag's Leap Wine Cellars), **Liberty School** (from Caymus), **Gran Val** (from Clos Du Val), **Napa Ridge** (from Beringer), **Bel Arbres** (from Fetzer) and **Vendange** (from Sebastiani). These wines are usually half the price of, or less than, the Cabernets and Chardonnays sold with the winery's premiere label.



BOTH PHOTOS: JESSE GERSTEIN

BARGAINS FROM ABROAD

- **Pinot Blanc:** The Alsace region, in the northeast corner of France, is famous for flavorful dry white wines, especially the pungent, aromatic Gewürztraminer and the concentrated, assertive Riesling. These are splendid wines, but are $9 to $15 a bottle. An interesting alternative is Pinot Blanc, a light, dry white wine, easy to drink, and less demanding than its better-known Alsatian siblings. "It is a passe-partout wine," says one producer. "It goes with any dish that calls for white wine." (It's particularly good with poached scallops and grilled salmon.) The price is moderate, partly because the wine is still undiscovered and also because Pinot Blanc is a less fashionable grape than Chardonnay.

  At $6 or $7, from even the top shippers of Alsace, these wines are well worth looking for in the 1986 and 1987 vintages. Good examples come from Hugel, Trimbach, Leon Beyer, Alsace Willm, Pierre Sparr and Josmeyer.
- **Shiraz:** Australian wines, virtually unknown here a few years ago, have now established an enviable reputation for quality and value. The emphasis, as in California, has been on Cabernet Sauvignon, Chardonnay and Sauvignon Blanc, so it may come as a surprise to discover that the most widely planted red-wine grape in Australia is Shiraz. (This is the Syrah grape of France's northern Rhône Valley.)

  Australian Shiraz can be a powerful, long-lived red. But most Shiraz is made into a relatively light, fruity and appealing wine that can be consumed soon after bottling.

  Try Shiraz the next time you serve lamb chops (*left*) or a casual meal of sausages and cold meats. It is a welcome change from Cabernet. Good examples of this light Australian wine include Rosemount 1987, Brown Brothers 1985, and the 1984s of Hill-Smith and Wyndham, all at $7.50 to $9. Another good choice is the firmer, more tannic Taltarni Syrah 1985 ($12).
- **Barbera:** Piedmont, in northern Italy, is best known for such concentrated, slow-maturing reds as Barolo and Barbaresco, both made entirely from the classic Nebbiolo grape. Barbera makes quite a lot of sound, well-structured red wines that can be enjoyed with such dishes as bollito misto, grilled steak and roast chicken.

  Look for Barbera from such dependable producers as Bruno Giacosa, Vietti, Rinaldi, Riccardo Fenocchio, Fontanafredda and Granduca, about $8 to $11. ■

Alexis Bespaloff, a New York-based wine writer, recently revised The New Frank Schoonmaker Encyclopedia of Wine.

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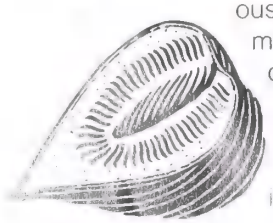
CRAB-SALAD B.L.T. SANDWICHES

1/2 cup chopped onion
2 tablespoons fresh lemon juice
2-1/4 cups (about 10 ounces) crabmeat, preferably fresh, picked over
2 tablespoons mayonnaise, or more, if needed
Salt, freshly ground pepper, to taste
8 large slices whole-wheat bread, toasted
4 romaine lettuce leaves, rinsed, dried and torn in half
1 medium tomato (about 7 ounces), cut into 8 slices
8 slices cooked bacon

☐ In a medium bowl combine onion and lemon juice and let stand 15 minutes. Add crab and mayonnaise to onion mixture and toss gently. Season with salt and pepper.

☐ Spread toast with mayonnaise. Layer 4 slices of toast each with a lettuce leaf, 2 slices tomato, generous 1/2-cup crabmeat mixture, 2 slices bacon, and top with an additional lettuce leaf. Finish sandwiches with remaining toast slices.

BRIAN CALLANAN



MINTED CARROT SALAD

1 pound carrots, peeled, trimmed and shredded (about 3-3/4 cups)
2 tablespoons red-wine vinegar
1 tablespoon olive oil
Salt, freshly ground pepper, to taste
1 bunch fresh chives, cut into 1/2-inch lengths
1 tablespoon minced fresh mint

☐ In a medium bowl combine all ingredients and toss. Refrigerate, covered, at least 30 minutes before serving. Serve chilled.

ALMOND-ORANGE WAFERS

8 tablespoons (1/2 cup) butter, room temperature
1/2 cup sugar
1 large egg
1/2 teaspoon almond extract
1/2 teaspoon grated orange zest
3/4 cup cake flour
1/2 cup sliced almonds

☐ In a bowl beat butter and sugar until light. Beat in egg, extract and orange zest. Stir in flour, then gently fold in almonds.

☐ Drop batter by teaspoons, 3 inches apart, on greased baking sheets. Bake in preheated 375°F oven 7 minutes, or until edges are brown. Makes about 4 dozen wafers.

FIGS BATHED IN SHERRY

8 large fresh figs, halved lengthwise
3 tablespoons cream sherry, or more, if desired
1/2 cup heavy cream, chilled
2 teaspoons sugar
Freshly grated whole nutmeg, to garnish

☐ Place figs in a bowl, cut-side up, and drizzle sherry over figs. Cover figs with plastic wrap and set aside at room temperature up to 1 hour.

☐ In a medium bowl whisk or beat together heavy cream and sugar until cream is lightly thickened but still pourable.

☐ Drain sherry from figs and reserve, adding additional sherry, if needed, to make 1-1/2 tablespoons. Add reserved sherry to cream and beat until sherry is incorporated and cream is thick but still pourable.

☐ Divide figs among 4 plates, ladle with cream, and garnish with a pinch of nutmeg. Serve immediately with wafer cookies. ■

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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

THE PAPER CASE: PARCHMENT CAN WRAP UP A MEAL OR A CAKE—FAST

Cooking *en papillote* (in a parchment-paper pouch) lets food steam in its own juices and results in moist, tender meat, fish, fruit and vegetables. Serve the packets on individual plates so each diner enjoys opening his own. Eat directly from the package to take advantage of all the delicious cooking juices. In addition to wrapping, parchment paper can be used to line cake dishes. When the cake is cool, the paper peels off with ease.

FISH EN PAPILLOTE

Duxelles (Mushroom and Shallot Puree):

- **1 tablespoon butter**
- **1 tablespoon chopped shallot, or minced scallion (green part only)**
- **1 tablespoon flour**
- **1 tablespoon Madeira or beef stock (preferably homemade)**
- **1/4 teaspoon salt**
- **1/2 pound mushrooms, whole or stems, finely minced (about 2 cups)**

Béchamel sauce:

- **2 tablespoons butter**
- **2 tablespoons all-purpose flour**
- **1 cup milk**
- **1/4 teaspoon salt**
- **1/8 teaspoon ground white pepper**
- **1 tablespoon chopped fresh parsley**

Fish:

- **6 flounder or sole fillets (about 1-1/2 pounds)**

□ Make duxelles: In a 10-inch glass dish, combine butter and shallot. Microcook on high 3 minutes. Stir in flour to form a paste. Stir in Madeira, salt, then mushrooms. Microcook 1 to 2 minutes more, or until mushrooms are steaming and mixture has formed a moist paste. Makes 1 cup.

□ Make sauce: Place butter in a 4-cup glass measure, microcook on high 30 seconds, or until melted. Add flour and mix until smooth. Microcook on high 3 minutes more, and beat with a whisk. Microcook 1 to 1-1/2 minutes more. Season with salt and white pepper. Makes 1 cup. Set aside.

□ Cut 6 pieces of parchment paper into 5-inch-by-8-inch heart shapes. In a bowl combine duxelles, béchamel and parsley.

□ Place each fish fillet on one side of paper (fold fish in half, if necessary). Spoon mixture onto each fillet. Fold parchment in half to cover fish, crimp edges to seal tightly.

□ Place in a [illegible] and microcook on high 9 minutes. Serves 6.

CHICKEN PACKETS WITH APPLES AND POTATOES

- **1 pound boiling potatoes, scrubbed but not peeled, cut crosswise into 1/8-inch slices**
- **Salt, freshly ground pepper, to taste**
- **1 pound boneless, skinless chicken, pounded until 1/2-inch thick, then cut into 2-inch strips**
- **1/2 teaspoon paprika**
- **2 scallions, thinly sliced**
- **4 teaspoons fresh parsley**
- **2 firm apples, cored, cut into 1/8-inch slices**
- **4 teaspoons butter**

□ Cut four 12-inch squares of parchment paper. In the center of each square, overlap potato slices to form a circle. Season with salt and pepper. Place chicken pieces evenly over potatoes and sprinkle with paprika, scallions and parsley. Top with apple slices and 1 teaspoon butter. Repeat with remaining parchment and, working with one bundle at a time, pull corners of parchment together and twist top to secure. Place in microwave in a circle with at least 1-inch space between each packet. Microcook on high 12 to 13 minutes, or until tender and cooked through. Let stand 3 minutes. Serves 4.

LINZER JAM CAKE

- **8 tablespoons (1 stick) butter, room temperature**
- **3/4 cup sugar**
- **2 large eggs**
- **2 tablespoons kirsch or brandy**
- **1 tablespoon grated lemon zest**
- **1 cup finely ground blanched almonds**
- **1 cup fine dry, unseasoned bread crumbs**
- **1 tablespoon unsweetened cocoa powder**
- **1 teaspoon baking powder**
- **1 teaspoon ground cinnamon**
- **1/4 teaspoon ground cloves**
- **1/3 cup raspberry jam**
- **2 tablespoons confectioners' sugar**
- **1/2 cup fresh raspberries (optional)**

□ Cut a circle of parchment paper to fit bottom inside of an 8-1/2 or 9-inch round glass cake dish and insert into dish.

□ In a medium bowl beat together butter and sugar until light and fluffy. Add eggs, kirsch and lemon zest and beat until well combined. In a separate bowl combine almonds, bread crumbs, cocoa, baking powder, cinnamon and cloves. Stir dry ingredients into egg mixture and blend well.

□ Spread batter evenly in prepared cake dish. Place cake on microproof cereal bowl in oven. Microcook on medium 7 minutes, then on high 1 to 3 minutes, or until cake tests done, rotating one-quarter turn, two to three times, if necessary. (The top may appear damp, but should not be wet. A toothpick inserted into center should come out clean.) Let stand 10 minutes.

□ Loosen cake from pan. Invert, and peel away parchment paper.

□ Place jam in a 1-cup glass measuring cup. Microcook on high 40 seconds to 1 minute, or until melted. Spread jam on cake. Let stand 10 to 15 minutes. Decorate with confectioners' sugar and raspberries around outer edge. Serves 8. ■

MEXICO'S FESTIVE FOLK ART

Continued from page 49

GETTING TO THE HEART OF MEXICO

For a peek into the *real* Mexico, beyond the beach resorts and border towns, try Michoacán. Since very few people speak English here, you need at least phrasebook Spanish or the services of an interpreter-guide. But the rewards far outweigh the inconveniences. Michoacán's roads are good, its cuisine tasty and varied, and its hotels—often restored old houses or convents—surprisingly reasonable. Here, some travel-wise tips.

● **Lodging:** With its atrium restaurant and antique-furnished suites, the Virrey de Mendoza hotel (800–528–1234) is one of Morelia's prizes. Nearby is the Catedral hotel (011–52–451–3–07–83) facing the Plaza de las Armas. For a quieter mood just a half block away, check into the Posada de la Soledad hotel (011–52–451–2–18–88), with its airy garden courtyard. All a bargain, the hotels offer double rooms for $30 a night, $39–$45 for a suite. In Pátzcuaro, the Don Vasco (a Best Western hotel owned by the same company as the Virrey de Mendoza) has double rooms from $30 to $35 (800–528–1234). One crucial caveat to any stay: In Mexico rooms vary widely, so check a room before taking it.

● **Dining:** For authentic Mexican fare, eat at Los Comensales in Morelia, a simple, inexpensive little restaurant serving such specialties as *corundas*, steamed pyramids of cornmeal flavored with peppers, and *sopa Tarasca*, a tomato, herb-seasoned chicken broth with strips of tortilla and white cheese.

● **Getting Around:** You can explore Morelia and Pátzcuaro on foot, by bus, or taxis that charge about 30 cents a mile. Sometimes, however, sightseeing with a professional guide is more relaxing. The hotels can recommend professional drivers, so inquire when you make your reservations. One of the favorites is Jesse Chavez (011–52–451–70–53), who lives in Morelia but was educated in Chicago. Fluent in English, he drives to whatever sites you choose, offering interpretation, bargaining help and even local lore along the way. ■

We wish to thank the Houston and Morelia offices of Mexico's Secretary of Tourism for their help in researching this story.

Sandy Sheehy, a contributing editor of Town & Country, *wrote "Where to Head in the 90s" for June* **HB.**

BERRY HARVEST

Continued from page 103

BREAKFAST BOBOLI

Boboli *is a yeast-raised flat bread like the Italian* focaccia. *This recipe comes from Brenda Hearn at the Belle de Jour Inn in Healdsburg, Calif.*

- **1 12-inch *boboli* crust (or substitute 1/2 pound fresh or frozen Italian pizza dough rolled out to form a 12-inch round, then partially baked until very lightly browned)**
- **1/2 cup (4 ounces) cream cheese, room temperature**
- **1 cup (1/2 pint) raspberries, rinsed**
- **1 tablespoon orange-flavored liqueur**
- **Fresh mint sprigs, to garnish**

□ Place *boboli* or pre-baked dough round on an ungreased baking sheet and spread with cream cheese, leaving a 3/4-inch border. Bake in a preheated 450°F oven 10 minutes, or until edges are deep golden brown.

□ In a small bowl toss raspberries with liqueur. Arrange raspberries on top of cream cheese. Garnish with fresh mint, slice into wedges and serve warm. Serves 8.

DUCK WITH BLUEBERRY-AND-CASSIS SAUCE

This recipe was created by Steve Wilkinson, chef-owner of Fine Bouche in Centerbrook, Conn. Sauce may also be served with other game.

Duck:

- **2 whole ducks (about 4-1/2 to 5 pounds each)**
- **Salt, freshly ground pepper, to taste**

Sauce:

- **1/4 cup sugar**
- **1/4 cup water**
- **1/4 cup red-wine vinegar**
- **1/2 cup dry red wine**
- **2 cups canned beef broth**
- **1/4 to 1/2 cup crème de cassis**
- **1 cup (1/2 pint) blueberries, rinsed and stemmed**
- **2 tablespoons unsalted butter**

□ Prepare duck: Using a sharp knife remove breast fillets from ducks and discard breast skin. (Reserve remaining duck for another use. Braise or roast legs and thighs; use carcass for soup or stock.) Season duck breasts with salt and pepper. Place on grill 4 to 6 inches from medium-hot coals and cook 4 to 8 minutes on each side, or to desired doneness on inside. Or broil 4 to 6 inches from preheated broiler 9 to 12 minutes. Cover with foil and keep warm until ready to serve.

□ Make sauce: In a small, heavy saucepan over low heat, combine sugar and water, and heat until sugar has dissolved. Increase heat to medium high and boil, stirring often until syrup is a deep caramel color, or until a candy thermometer reaches 320°F.

□ Remove saucepan from heat and carefully add vinegar. (Caution: Mixture may spatter.)

□ Return saucepan to high heat, add wine and beef broth and reduce by half. Add crème de cassis, to taste. Remove from heat, cover and keep sauce warm until ready to serve.

□ Stir blueberries and butter into warm sauce just before serving. Ladle sauce over duck breasts. Serve immediately. Serves 4.

FIVE-FRUIT COMPOTE WITH A MINT-AND-TEA INFUSION

Chef Alfred Portale of Gotham Bar & Grill in New York City has created a variation on the traditional compote by adding an invigorating blend of mint and tea.

Tea infusion:

- **1/2 cup water**
- **2 tea bags, preferably English Breakfast tea**
- **3 large fresh mint sprigs**

Fruit:

- **12 large ripe strawberries (about 1-1/2 cups), rinsed, hulled and halved lengthwise**
- **2 cups (1 pint) Bing cherries, rinsed, stemmed and pitted**
- **1 ripe mango, peeled, pitted and diced**
- **1 cup (1/2 pint) blueberries, rinsed and stemmed**
- **1 cup (1/2 pint) raspberries, rinsed**

Syrup:

- **2 4-inch-long vanilla beans, split in half**
- **2/3 cup sugar**
- **3-1/4 cups dry white wine**
- **1/2 cup port**
- **Fresh mint sprigs, to garnish**

□ Make tea infusion: In a small saucepan over medium heat, bring water to a boil, add tea bags and mint. Stir until mint is wilted. Remove saucepan from heat, cover. Let stand 10 minutes.

□ Strain tea mixture through a sieve set over a medium saucepan. Squeeze each tea bag to release extra liquid. Set aside mint sprigs and discard tea bags. Add fruit to tea infusion. Let stand until ready to use.

□ Make syrup: Scrape seeds from vanilla beans into a small saucepan. Add vanilla pods, sugar, white wine and port, and stir to combine.

□ Bring syrup to a boil, remove from heat and pour over saucepan with tea-infused fruit. Return saucepan to high heat and bring to a simmer, remove from heat, cool to room temperature, then place in refrigerator and chill thoroughly.

□ Serve in shallow soup bowls and garnish with mint sprigs and lemon strips. Serves 4 to 6.

TANGY BLACKBERRY CHUTNEY

Oouida Dorr, who has worked as a pastry chef in restaurants from Dallas to Chicago, created this chutney to be served with pork or game.

- **3 tablespoons olive oil**
- **1 medium onion, chopped**
- **1 tablespoon minced garlic**
- **1-1/2 teaspoons salt**
- **1/4 cup white-wine vinegar**
- **1/2 to 3/4 cup light brown sugar**
- **1 teaspoon ground cumin**
- **1/4 teaspoon ground red pepper (cayenne)**
- **1/2 teaspoon ground cinnamon**
- **1/2 teaspoon freshly grated nutmeg**
- **4 cups sliced peaches (about 1-1/3 pounds)**
- **1 cup blackberries, rinsed**
- **1/2 cup walnut halves (about 2-1/2 ounces)**

□ In a large skillet over medium-low heat, heat olive oil, onion and garlic, stirring frequently, 5 minutes, or until onions are tender and garlic is fragrant. Add salt, vinegar, sugar, cumin, red pepper, cinnamon and nutmeg and blend well.

□ Reduce heat to low and add peaches, blackberries and walnuts. Continue cooking 12 to 15 minutes, or until fruit is slightly tender but not mushy. Remove from heat and let cool to room temperature. Cover and refrigerate overnight before serving. (*Note*: Chutney keeps up to 4 months when stored in an airtight glass jar in the refrigerator.)

SAUTEED VEAL CHOP WITH BLACKBERRY SAUCE

This main course was created by Robert Berkeley, a veteran chef of several New York restaurants.

- **4 1-inch-thick veal chops**
- **Salt, freshly ground pepper, to taste**
- **Vegetable oil**
- **1 cup dry red wine**
- **1 cup chicken stock**
- **1 cup blackberries, rinsed**
- **4 tablespoons (1/2 stick) unsalted butter**

□ Season chops with salt and pepper. In 2 large lightly oiled skillets sear chops on one side over high heat, until golden brown, about 5 minutes.

(Continued on page 112)

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BERRY HARVEST

Continued from page 111

Lower heat to medium, turn chops over and cook 12 minutes more, or until tender but still slightly pink on the inside. Remove skillet from heat, transfer chops to a serving platter, cover and keep veal warm until ready to serve.

□ Return skillets (with drippings) to high heat, add 1/2 cup wine to each skillet and reduce by half. Consolidate pan reductions into one skillet. Add chicken stock, bring to a boil and boil 2 minutes.

□ Add blackberries and butter to skillet and stir so butter melts evenly. Season with salt and pepper to taste. Ladle sauce over chops and serve immediately. Serves 4.

RASPBERRY-APPLE HARVEST TART

Andrea Johnson, pastry chef at Cape Cod's Bramble Inn and Restaurant in Brewster, Mass., contributed this recipe.

Butter pastry:

- **1 cup all-purpose flour**
- **1/4 cup sugar**
- **1/2 cup (1 stick) unsalted butter, cut into 1/4-inch dice and frozen**
- **3 tablespoons ice water**

Filling:

- **6 to 8 large baking apples**
- **1/2 cup all-purpose flour**
- **1/2 cup sugar**
- **1 cup (1/2 pint) raspberries, rinsed**
- **1 teaspoon ground cinnamon**

Crumb topping:

- **1/2 cup (1 stick) unsalted butter, cut into 1-inch slices and frozen**
- **2 tablespoons granulated sugar**
- **2/3 cup light brown sugar**
- **1 teaspoon ground cinnamon**

□ Make butter pastry: In a food processor, process flour and sugar until well combined. Add butter and pulse until the mixture is the consistency of coarse meal. Add water and continue to pulse several seconds until dough begins to clump.

□ Gather dough into a flat disk and roll out on a lightly floured work surface. Fit into a 12-inch fluted tart pan with removable bottom. Trim pastry overhang to 1/8-inch higher than side of pan. Roll out remaining trimmings to 1/4-inch-thick round, cut out pastry leaves, and roll beads of dough for pastry berries (*see photo*). Place on ungreased baking sheet until ready to use.

□ Line pastry with parchment paper or lightly buttered foil. Fill pastry shell with pie weights, raw rice or dried beans.

□ Bake pastry in a preheated 400°F oven 5 minutes. Remove paper and weights. Prick pastry with a skewer at 2-inch intervals, then return to oven and bake 8 minutes more. Leave oven on.

□ Make filling: Peel, core and chop apples into bite-size pieces. In a medium bowl combine apples, flour, sugar, raspberries and cinnamon and gently toss together with your hands. Fill pastry shell with fruit mixture.

□ In a food processor pulse crumb-topping ingredients until mixture is the consistency of small peas. Top tart with mixture. Garnish with pastry leaves and berries. Return tart to preheated 400°F oven. Bake 15 minutes, or until juice has thickened and tart is bubbling. Serves 6 to 8.

STRAWBERRY SHORTCAKE

This new look at an old favorite dessert comes from Allan Montgomery at the Rio Grille in Carmel, Calif.

Strawberry mixture:

- **10 cups (5 pints) strawberries, hulled and rinsed**
- **1/4 cup superfine sugar**
- **2 tablespoons orange-flavored liqueur**

Shortcake:

- **2-1/2 cups unbleached cake flour**
- **2 tablespoons baking powder**
- **2 tablespoons sugar**
- **3/4 cup (1-1/2 sticks) cold butter, cut into small pieces**
- **1/2 cup sour cream**
- **2 large eggs, lightly beaten**
- **1 teaspoon vanilla extract**
- **Whipped cream**
- **Confectioners' sugar**
- **Fresh mint, to garnish (optional)**

□ Make strawberry mixture: In a sieve over a medium nonaluminum bowl, with a wooden spoon mash together 2 cups strawberries, sugar and liqueur. Add remaining 8 cups whole berries to puree. Cover and macerate 1 hour, at room temperature.

□ Make shortcake: In a large bowl sift together cake flour, baking powder and sugar. Cut butter into mixture.

□ In a bowl beat together sour cream, eggs and vanilla. Add to flour mixture and blend with a spoon or your fingers until just combined.

□ Knead dough 4 to 5 strokes, then pat out to a 1/2-inch thickness.

□ Using a biscuit cutter, cut dough into 3-inch circles, then cut into each circle halfway, creating a crescent shape. Scrape up remaining dough and repeat process until all dough is used. (*Note:* You will have 12 to 16 crescents.) Place 2 inches apart on 1 or 2 ungreased baking sheets and bake in a preheated 450°F oven 15 minutes.

□ To serve, split shortcakes in half lengthwise. Spread 1/2 strawberry mixture among shortcake bottoms and top with half of whipped cream. Add top half of shortcakes, spread with remaining strawberry mixture, then garnish with whole berries (from macerated mixture) and remaining whipped cream. Dust with confectioners' sugar and serve immediately. Garnish with mint, if desired. Serves 6 to 8.

RASPBERRY-AND-ZINFANDEL POACHED PEARS

This recipe is the creation of baker Julia Orenstein of The Pacific Heights Bar & Grill in San Francisco, Calif.

- **3 cups (1-1/2 pints) raspberries, rinsed**
- **3 cups red Zinfandel**
- **1 cup water**
- **2 2-inch strips lemon zest**
- **2 strips orange zest**
- **5 whole black peppercorns**
- **Pinch ground cinnamon**
- **1/2 cup sugar, or more, if needed**
- **Fresh lemon juice, to taste**
- **5 firm, slightly underripe pears (Bartlett or Anjou) peeled, cored and halved**
- **Crème fraîche, slightly sweetened with sugar, to garnish**
- **Toasted almonds, to garnish (optional)**

□ In a blender or food processor, puree 2 cups (1 pint) raspberries and strain through a fine-mesh strainer placed over a large saucepan. Discard raspberry seeds, and reserve remaining 1 cup whole raspberries until ready to serve.

□ Add all other ingredients except pears, crème fraîche and almonds to strained raspberries. Bring to a boil and reduce heat so mixture simmers. Season with lemon juice and sugar, to taste.

□ Add pears and place a plate or round of parchment paper on top of pears so pears are completely immersed. Simmer gently, until pears are tender but not mushy, 10 to 30 minutes. (Timing will depend on size and ripeness of pears.) Cool pears in poaching liquid to room temperature. When pears are cool, transfer with a slotted spoon, cut-side down, to a parchment-lined baking sheet.

□ Raise heat to medium and boil poaching liquid until reduced by half or the consistency of syrup. Remove from heat, transfer to airtight container and refrigerate until ready to serve.

□ Ladle syrup onto individual plates, arrange pear halves on syrup and garnish with reserved whole berries. Top with slightly sweetened crème fraîche and sprinkle with almonds. Serves 8 to 10.

RASPBERRY TART

Baker Julia Orenstein of the Pacific Heights Bar & Grill in San Francisco, Calif., contributed this recipe.

Rich nut pastry:

- **1/2 cup (3 ounces) almonds or pecans**
- **1-1/4 cup all-purpose flour**
- **2 tablespoons sugar**
- **10 tablespoons cold unsalted butter, cut into 1/2-inch pieces**
- **1/4 teaspoon salt**
- **1 teaspoon pure vanilla or almond extract**
- **4-1/2 teaspoons cold water**

Sour-cream layer:

- **2 eggs**
- **1/2 cup sugar**
- **1 cup sour cream**
- **1 tablespoon fresh lemon juice**
- **Pinch salt**

Raspberry curd:

- **6 cups (3 pints) raspberries, rinsed**
- **1/3 cup sugar**
- **Fresh lemon juice, to taste**
- **2 eggs**
- **2 egg yolks**
- **6 tablespoons unsalted butter**
- **2 cups (1 pint) golden raspberries**

□ Make pastry: In a food processor, process nuts until finely chopped. Add flour and sugar and process until just blended. Add butter and pulse until mixture resembles coarse meal.

□ In a small bowl combine extract and water, add salt and stir until dissolved. With machine running, slowly pour in liquid ingredients, and process until dough just begins to form. Do not overprocess or dough will be tough.

□ Remove dough from bowl and knead 4 or 5 strokes on a lightly floured work surface. Shape into a disk, wrap with plastic wrap and refrigerate at least 2 hours.

□ On a lightly floured work surface, roll out dough into a circle 12 inches in diameter and 1/4-inch thick. Using a small knife, trim off ragged edges. Transfer dough to a fluted 9-inch tart pan with removable bottom. Press dough gently to fit both sides and bottom, and trim edges, leaving 1/8-inch extra dough along edge. Refrigerate 30 minutes.

□ Line pastry shell with parchment paper or foil and fill with dried beans or pie weights. Bake in a preheated 350°F oven about 25 minutes. Remove weights and paper. Prick dough with a skewer at 2-inch intervals and bake until pastry is dry but not browned, about 8 minutes more. Let cool to room temperature. Leave oven on.

□ Make sour-cream layer: In a medium bowl combine all sour-cream-layer ingredients and beat together until just combined. Tilt bowl and drain off extra liquid, then pour mixture into cooled tart shell. Return tart to 350°F oven and bake 30 minutes, or until set, but do not let filling brown. Set aside at room temperature to cool.

□ Make raspberry curd: In a blender or food processor puree raspberries and strain to remove seeds. (*Note:* You might need to process in two batches if processor bowl is not large enough.) In a small saucepan over low heat, combine 1-1/2 cups strained puree, sugar and lemon juice, and stir until sugar dissolves. Remove from heat.

□ In a medium bowl whisk whole eggs and yolks together, very slowly adding 1/3 hot raspberry liquid to temper eggs, whisking constantly. Then transfer mixture back to saucepan with remainder of liquid and cook over low heat until thickened, about 5 minutes, stirring constantly. Be careful not to scramble eggs. (*Note*: Mixture should drop off spoon in clumps.) Remove from heat and whisk in butter. Strain through a fine-mesh strainer.

□ While curd is still warm but not hot, pour into tart shell, and using a spatula, smooth top. Decorate tart with whole golden raspberries, stem-side down. Chill about 1 hour, or until set. Serves 8. ■

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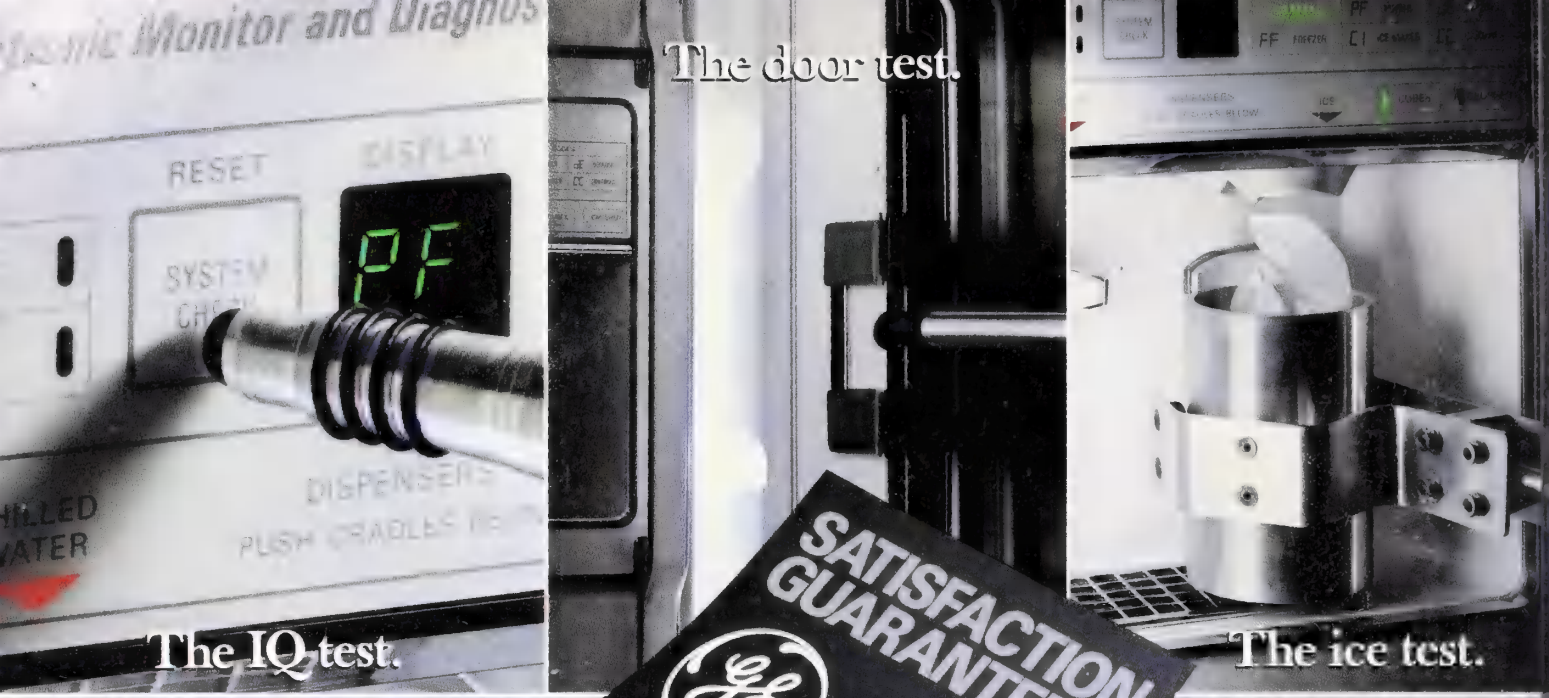
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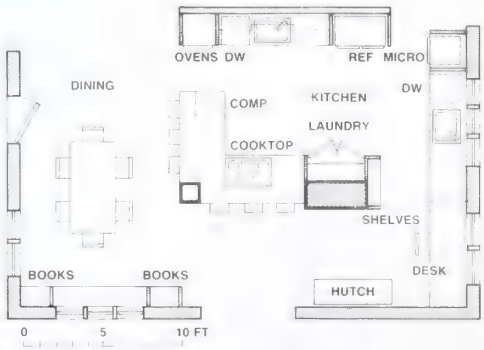
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KITCHEN UPDATES

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You don't have to add to your house to get more space, just make better use of what you have. In two kitchen remodelings shown here and following, smart design and a clever rearrangement of elements produced inviting light-filled spaces. For the Fairfield, Conn., kitchen (*above*), designer Beverly Ellsley merged "a rabbit warren of little rooms" in a Georgian-style house built just before World War I. The kitchen had been redone in the 50s, but was still a lot of *rooms*: breakfast and laundry rooms, and an enclosed working kitchen. By razing walls, adding windows and French doors, and choosing a black-and-white color scheme, she produced a cheerful, multiuse space where two cooks can coexist and a family feels comfortable. There's an L-shaped counter for snacks and breakfasts, plus a country-casual eating area for other family meals. Despite its openness and sleek appliances, the kitchen continues the house's traditional style.►



Kitchen plan (*above*) provides for two eating areas and a virtually separate work zone. White tile-clad post (*top*) is structural and also conceals the waste line from one of the upstairs baths.



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REMODELING
SPECIAL



Marble flooring in a black-and-white checkerboard pattern was chosen because it flowed almost seamlessly from the front hall's marble floor. Countertops carrying out the theme are white Carrara marble. A passage to the left of the microwave, built into cabinetry, leads to the dining room.

Adding architectural details—moldings, and trim—marries this remodeled kitchen to the house's traditional style

"Knocking down walls created as many problems as it solved," says designer Ellsley, whose firm designed and built the cabinets. "The old kitchen had a chimney that a wood stove probably fed into, and there was a waste line from upstairs buried in one wall. Each of these elements became part of the structural supports that were needed because so many walls came down. We camouflaged the chimney by building a full-height cabinet in front of it" (*above, right rear*). This cabinet, which adjoins the L-shaped counter, faces cabinetry built around a side-by-side refrigerator-freezer. Pendant lights plus a lavish use of molding achieve a traditional look in what is otherwise very contemporary space. "We continued the architectural detailing we found in the other rooms," says the designer. "As in most big, old Connecticut houses, the kitchen was a place used by servants. It's now family space, and since it connects to a family-room addition and a new terrace, it has become the most important room in the house." ►

Editor KIRSTEN HARWOOD
Photographer FELICIANO

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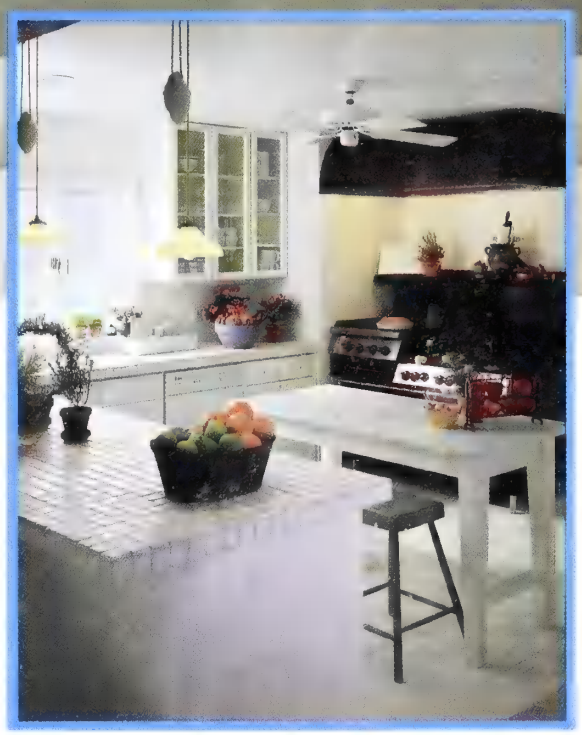
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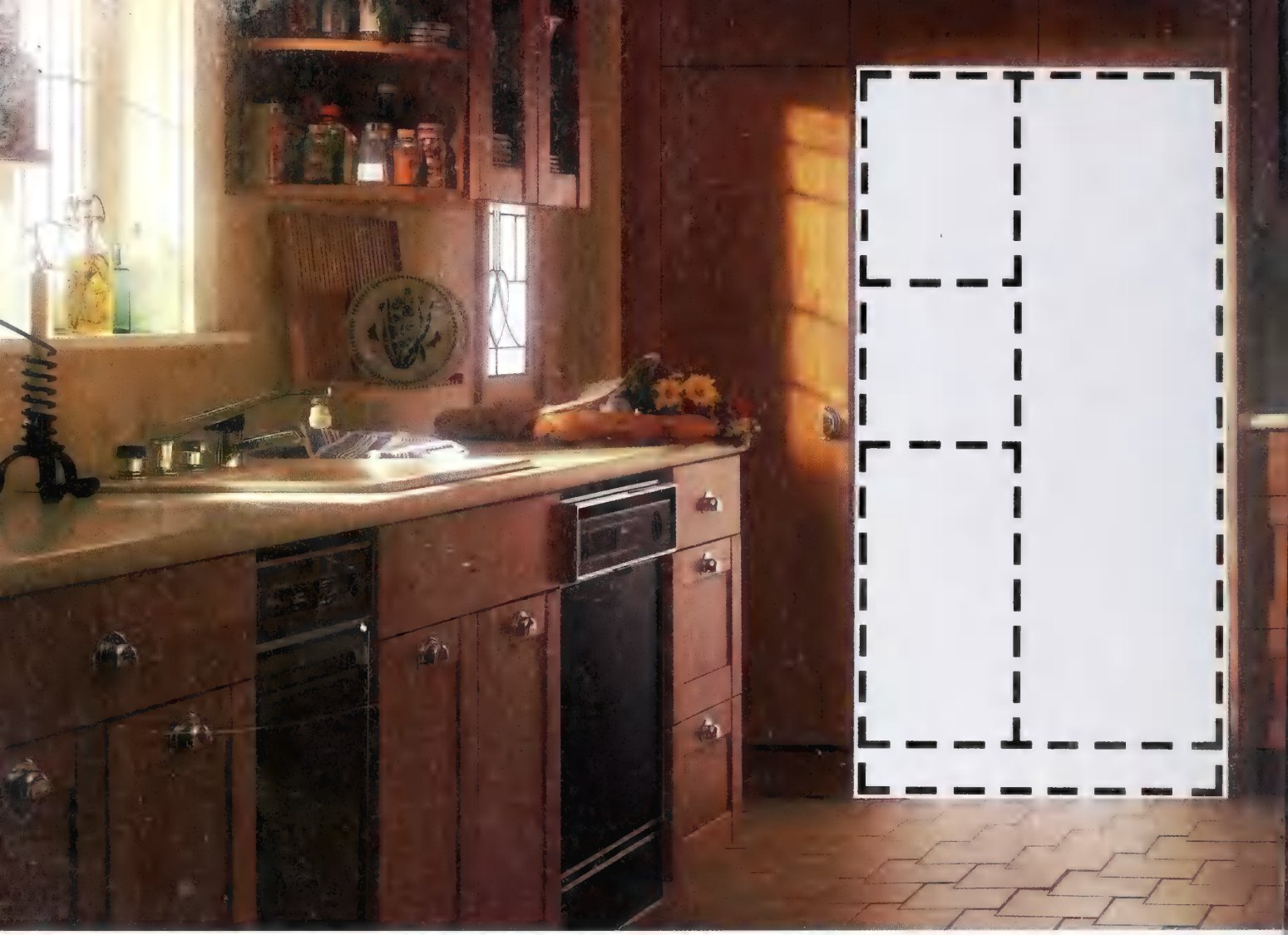
MARVIN WINDOWS ARE MADE TO ORDER.

Opened up to light and an easier traffic flow, this kitchen recalls its farmhouse heritage—with beams, stone wall, and zones separating each function

Spaces were reordered in this Southport, Conn., kitchen, but few walls were taken down. The room had already been updated in conventional model-home style by the restoration builder, but new owners brought in Lyn Peterson and Kristiina Ratia of Motif Designs to make it lighter, brighter and more like the rest of this rustic 60-year-old farmhouse. Wide-plank wood flooring was brushed with white deck paint, and dark-paneled walls were either painted or sheetrocked and painted for a lighter look. The owners didn't want a slick or packaged look, say the designers, so surfaces don't match. The L-shaped counter is topped with 1-1/2-inch-square ceramic tiles, and the work table is topped with white marble. New glass-front cabinets have a vintage flavor. ►



To make room for a commercial range, the designers "borrowed" space from the adjoining laundry room. Recessed ceiling fixtures, already present, were augmented by pendants for soft mood light and under-cabinet fluorescents for task light. Fixtures inside the range hood light the cooking niche.



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Retaining the old farmhouse feeling was important, so the new kitchen wouldn't be jarring. Even the cabinets pick up the vintage theme

One challenge facing Motif Designs in remodeling this kitchen was to maintain its casual farmhouse character while designing a room that would make entertaining easy and still be a pleasant gathering space for everyday cooking and dining. Glass-front cabinets, open shelving—even a commercial refrigerator with glass doors—contributed to the brightening process. Windows are unadorned, so nothing blocks natural light. Additional fixtures were installed to make sure overall lighting was efficient and even—and that no one would be in shadow while cooking a meal.

The idea of a separate kitchen and dining space retains the feeling of the original farmhouse plan but makes it possible to move easily from one space to another. Even the kitchen itself is zoned. The range, sink and countertop form a U, with a work table at its center. Across the room is a second work area with yet another sink plus a freezer and a huge refrigerator.

Although only two windows were added to this part of the house, the out-of-doors is an ever-present attraction. A door to the left of the refrigerator leads to a covered flagstone terrace—enlarged during the remodeling process—and an herb garden, which designer Lyn Peterson calls a "picking garden." It's close enough to the door to qualify as a kitchen garden, which would have been found in farmhouses and manor houses alike as far back as colonial times. Although it has much that is new, this Connecticut kitchen has a firm fix on history. ■

Photographer RICK ALBERT

FOR MORE DETAILS, SEE PRODUCT INFORMATION



The second work area of this remodeled kitchen was designed around a stainless-steel sink and a wood countertop painted with white deck paint. To the left is a family-size refrigerator with four glass doors. To the right is an under-counter freezer (*not shown*). Any loading or unloading of either appliance can be done in this zone—an arm's length from the central work table. Though all-new, the wood cabinets reflect the period flavor of the farmhouse. Overall, this kitchen plan is perfect for a family. There's space for cooks and space for helpers.



One stone wall of the original early 20th-century farmhouse became an inspiration for the designers. They had the fireplace in the family dining area built to match. A bend in the stone wall frames the approach to a door (*not shown*) leading to the terrace. The ceiling beams were another reference point. A similar beam was found and cut down to use as the mantel. The room's new windows look out on the grounds and bathe the room daily in sunlight.



Spaces were rearranged and opened up so new owners could get the most out of every inch

Spaces flow in this remodeled kitchen, but the designers were careful to maintain separate areas. Part of the wall dividing the kitchen from the family dining area was removed (*see plan, left*) to open the space, but the jutting peninsula creates a partial divider. "We wanted to separate food preparation from food consumption," says Lyn Peterson. The result is a dining area that extends out of the kitchen but is still connected to it.

The laundry-room and powder-room segments of the old kitchen were larger but less efficient spaces. Now there's a closet beside the bath, and a floor-to-ceiling double-door pantry (with shelving on each door) at the entrance to the laundry room. The latter shrank somewhat to accommodate the commercial range and its exhaust system.

To make the family eating area more spacious and more pleasant, a set of stairs had to be removed and a portion of the ceiling restored. "It was a small, treacherous stairway," Peterson recalls, "very shallow and very steep." It led to the servants' rooms. The house has functioned perfectly without it, as there are two sets of stairs that are easily reached. Windows had to be added here, since the old breakfast room had none. As Kristiina Ratia explains, "Windows in old farmhouses tended to make rooms cold and drafty. These warm the room, and in more ways than one." ►



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WHY HIRE A KITCHEN DESIGNER?

DESPITE THE FEE, HIRING A QUALIFIED PROFESSIONAL ULTIMATELY SAVES YOU TIME AND MONEY

By ELAINE PETROWSKI

Today it's possible to find a professional who will advise you on just about every facet of your life, from training a new puppy to planning a new kitchen. OK, you can definitely use help with the puppy, but why depend on someone else for a new kitchen when you're the one who's going to use the room?

"So you don't make a very expensive mistake," says Lyn Peterson of Motif Designs, New Rochelle, N.Y., who designed the kitchen on the previous pages. "The wrong oven or a poor floor plan isn't like an ugly sweater you can bury in the drawer." To each room they approach, kitchen designers bring the expertise they've gained from planning many previous projects.

"Most consumers have been involved in planning one kitchen, but we have designed hundreds," says Kristiina Ratia, Peterson's partner. Specialized designers have developed a critically trained eye, enabling them to diagnose problems and present solutions that might never occur to the non-specialized interior designer, the general contractor or the homeowners themselves.

What a Specialist Does

A kitchen designer can help you determine how extensive your remodeling project should be. The qualified professional doesn't simply knock down walls and rip out the old. He or she can suggest how current spaces and facilities can best be used. Sometimes a spruce-up and rearrangement are really all that's needed.

And it's not only design savvy that specialized designers bring to a kitchen-remodeling project. The conscientious kitchen designer stays abreast of the latest information on technology, safety regulations, product development, new introductions and availability. All of this saves you, the client, hours of shopping and legwork. Not only does the designer know what's available, he or she often gets feedback from clients on what works and what doesn't.

"Frankly, a professional is able to bring so much more to the party," says Beverly Ellsley, who designed the Connecticut kitchen that opens this section. Kitchen specialists like Ellsley work with a regular crew of reliable, proven contractors, thus are able to coordinate an entire project. Because of their familiarity with products and design, kitchen specialists can help you put your money where it will suit your lifestyle best.

Minneapolis-based space planner and designer Mary Jane Pappas suggests you "look at a kitchen designer as both a creative person and a decision facilitator. We can give you the pros and the cons on a product and can impart the knowledge you need to make the selection." When all is said and done, adds Peterson, "it's better to be unhappy once, when you pay the designer's bill, than to be just plain miserable every time you use the room." Although fees vary widely, the charge for a design plan, excluding installation, in many areas of the country is approaching $2,000. "Of all the rooms in the house, the kitchen is the poorest place to economize," says Ellsley.

Dos and Don'ts of Working With a Pro

- Do call in a design professional as early in the project as possible.
- Do acquaint yourself with the professional's work and check on references.
- Do be open about your budget.
- Do cooperate by giving as much information about the family as you can.
- Do keep lines of communication open between you and the design professional.
- Don't retain a professional you aren't comfortable with.
- Don't be afraid to ask to see the designer's contract or letter of agreement. A written agreement protects you both.

Finding the Right Designer

There's no way of telling just how you might run into the right designer. One prospective client of San Diego kitchen designer Peter DelVecchio literally did just that—ran into him on the freeway. After a minor fender bender, he scribbled the pertinent insurance information on the back of a business card. During a follow-up call on the accident, they chatted about his occupation, and a short time later he found himself designing a kitchen for the family.

Most often, though, referrals from friends or a trusted contractor you've worked with are the safest and surest way to begin your search. Kitchen designer Florence Perchuk says her most memorable referral was a woman who obtained her name during conversation at a dinner party. That's a common enough occurrence, but this particular dinner party was held thousands of miles from Perchuk's New York office . . . in Paris.

Regional magazines frequently publish the work of local designers, people you might want to contact. Ratia, Peterson and Pappas have all worked with clients who unwittingly showed them several of their own published designs as examples of what they wanted their new kitchens to look like.

There are other, albeit less serendipitous, methods of locating a pro. For example, don't overlook the possibility of finding a skilled and competent kitchen designer on staff at the local kitchen or cabinet shop. As you visit these retailers you're bound to meet designers and see a wide array of products in a vast range of prices. Visiting showrooms will give you the advantage of being able to see the quality of the products and workmanship each of the firms offers and to experience their design talents as well.

"Don't let anyone pressure you to buy before you're ready," offers James Krengel of Kitchens by Krengel, Inc., St. Paul, Minn. "If the salesperson tries to pressure you by saying, 'Buy now. It's going up ten percent next month'—leave!"

One point to keep in mind: Some kitchen dealers charge for design services, while others don't. "Typically those who charge for their designs do so because they're professionals providing a service, and the design is worth something because of the time they've spent," says Krengel. And, he adds, "most who do charge a design fee apply it to the price of the kitchen if you buy there."

If none of these methods turns up satisfactory candidates, you can refer to the Yellow Pages or put in a call to one or more of the

(Continued on page 130)



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professional design societies. A word of caution here: Most interior designers, space planners and architects can technically design kitchens, but it's best to work with pros who do kitchens frequently.

No matter how your choice is made, don't try working with someone you don't get along with from the outset. Narrow the field by trusting your instincts, and be sure to choose someone you can relate to, someone you will be comfortable working with closely. At your initial meeting, there are a number of questions you as the client can put to this person. If you've narrowed the field to two or three strong candidates, it's time to set up a consultation with each designer or architect. Be sure to review the candidate's portfolio and get answers to the following:

- How long have you been in business? (Does each candidate have a track record?)
- Do you *specialize* in kitchens? (No matter how much you like the person, it's foolish to ask a non-kitchen designer to create the optimally functional kitchen.)
- How is your fee structured? When will we be expected to pay?
- Can you work within our budget? (Be frank. Everyone has a budget limit.)
- Can you supply references? Do you mind if I speak with some of them?
- Will you be managing the project yourself or working with other professionals?
- Can you complete the work within our timetable (if one has been established)?
- What are the steps in the design process? How will I be involved in each one?
- How personalized is your work? Do you lean toward in a certain look or style? (Try to find someone who can work with any theme or material.)

The Question of Cost

Kitchen designers report that the hardest question on which to get a straight answer from their client is the budget. One reason is that many consumers have no idea what a ballpark figure for a kitchen remodeling might be. The *average* kitchen remodel in 1988 was just over $21,500, according to the National Kitchen & Bath Association. The important word is average—that's not necessarily what your kitchen will cost.

A second reason people are sensitive about revealing their true budget is that "they're afraid if they tell you they can spend $25,000, you'll purposely design a kitchen that costs $35,000," says Peterson. That fear should be unfounded if a pro knows how much you're willing to spend.



MAKE A WISH LIST AND DON'T HOLD BACK. TRADE-OFFS CAN COME LATER

How can you stick to a budget you can afford? Find a designer who works in your price range. Even a quick look at the designer's portfolio will tell you if your project is in the ballpark. If in doubt, ask the candidate, point blank, if your budget can be met.

Shop the kitchen dealers in your area. All will sell at different price levels. And, says Pappas, don't hold back on your initial wish list for budget considerations: "Make a wish list that contains absolutely everything you would love to have. A kitchen is a package, and the cost of one item can be balanced against the others."

Discuss your intentions with the designer. If you plan to live in your home for years, your priorities will be different from the needs of those who plan to move after their 16-year-old graduates from high school. "Most of all," says Pappas, "remember that working with a kitchen designer is a little like working with a therapist. Be honest or you're not going to get what you want."

What a Designer Needs to Know

Any kitchen designer worth his or her fee will need what seems like a great deal of input from you. You shouldn't have to de-

(Continued on page 133)

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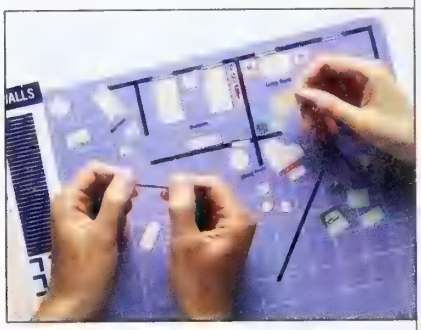
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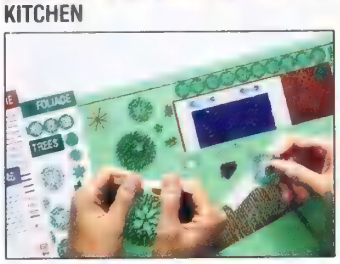
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sign the kitchen, but you *will* need to declare your priorities so the designer can do the best possible job. Be prepared to discuss your goals for the kitchen. Begin by having a family meeting to discuss the problems each member is having with the kitchen. Jot down any physical limitations such as a bad back, poor eyesight or a limited reach. Take the time to think about what it is your family does in the kitchen. Do they use the space only to cook or do they gather for meals, snacks and conversation? Do they read the newspaper, do homework or paperwork, talk on the telephone?

The next step is to hang a large sheet of paper divided into two columns in a convenient spot somewhere in the kitchen. In one column, list "all those things in your present kitchen that you'd love to kick," says Krengel. In the other column, list what you like.

Ratia and Peterson suggest keeping a "house file" of articles and photos you've clipped from magazines. "Each time you see a room you like, toss it in. One picture really is worth a thousand words." Use the magazines to familiarize yourself with the vocabulary of a kitchen. And don't just read the articles and look at the pictures. "Read the advertisements," says Krengel. "They contain a wealth of information."

A GOOD DESIGNER ASKS LOTS OF QUESTIONS ABOUT HOW YOU LIVE

Tips on Good Design

Home economists and motion-study experts have developed guidelines for maximizing function and safety in the kitchen. But there is no such thing as the "perfect" plan. A variety of factors—room size, door and window placements, the location of plumbing lines—mean that just about every kitchen design contains at least one situation that's less than ideal—a compromise, if you will.

When you receive your preliminary kitchen design, use the following guidelines, furnished by the National Kitchen & Bath Association, based in Hackettstown, N.J., to critique the plan.

- Be sure there is at least one work triangle and that the total distance between the points of the triangle does not exceed 26 feet.
- Traffic patterns and islands, peninsulas and counters should not interfere with the work triangle.
- Look for at least 36 inches of counter space for a mixing and preparation area.
- See that there are at least 18 inches of counter space on one side and 24 inches on the other side of the sink.
- Be sure there are 12 inches of counter space on each side of the cooking surface.
- Look for a minimum of 15 inches of counter space on one side of a built-in oven, or 15 inches of space on an island counter.
- You'll need at least 15 inches of countertop on the opening side of the refrigerator.
- Be sure that the dishwasher is positioned close to the sink and there is sufficient space for loading and unloading. (Twenty inches of standing space is recommended.)
- A microwave should be placed between the countertop and eye level (approximately 42 inches off the floor), with adjacent countertop work space.
- Be sure there is adequate ventilation.
- Aisles between counters and islands or peninsulas should be wide enough so two people can pass—at least 40 inches in a food-preparation area and 36 inches between facing cabinets.
- Check that there is good overall lighting and task lighting at the sink, the range and in any work areas. ■

Elaine Petrowski, a specialist in home remodeling and decorating, is a former senior editor of Kitchen and Bath Design News.



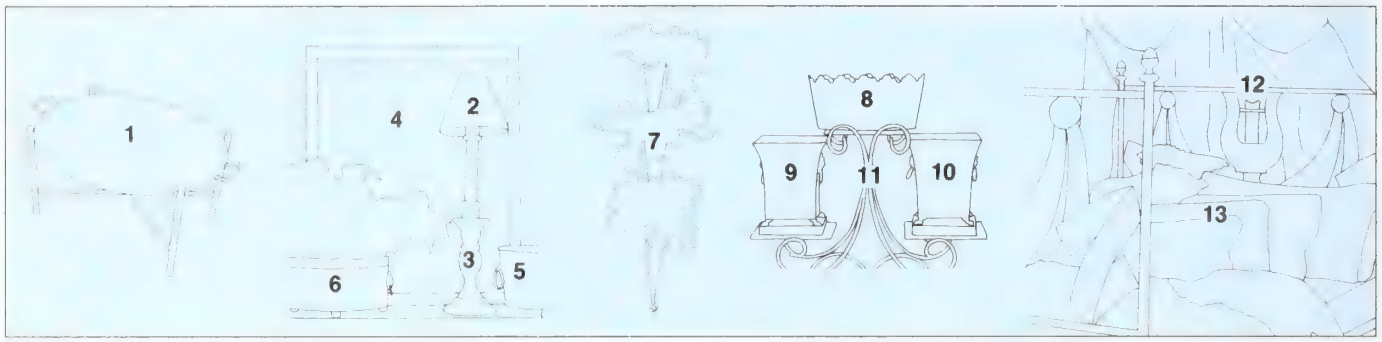
HB READER ADVANTAGE

CALL TOLL-FREE 800–241–9111 TO FIND OUT WHERE YOU CAN BUY THE RETAIL FURNISHINGS FEATURED IN THIS ISSUE

Note the numbers of the furnishings shown in our schematic drawings. **Call toll-free: 800–241–9111 (in Ohio, 800–241–7504); both, extension 220.** Tell the operator the numbers of the items that interest you and in which issue these items appear. The operator will report which stores near you carry each manufacturer's product or will suggest how to contact a manufacturer if no store list is available. Call from 9 A.M. to 9 P.M., nationwide, seven days a week (except holidays). Information for merchandise featured in September is available through November 1. **Our HB Reader Advantage service is free.**

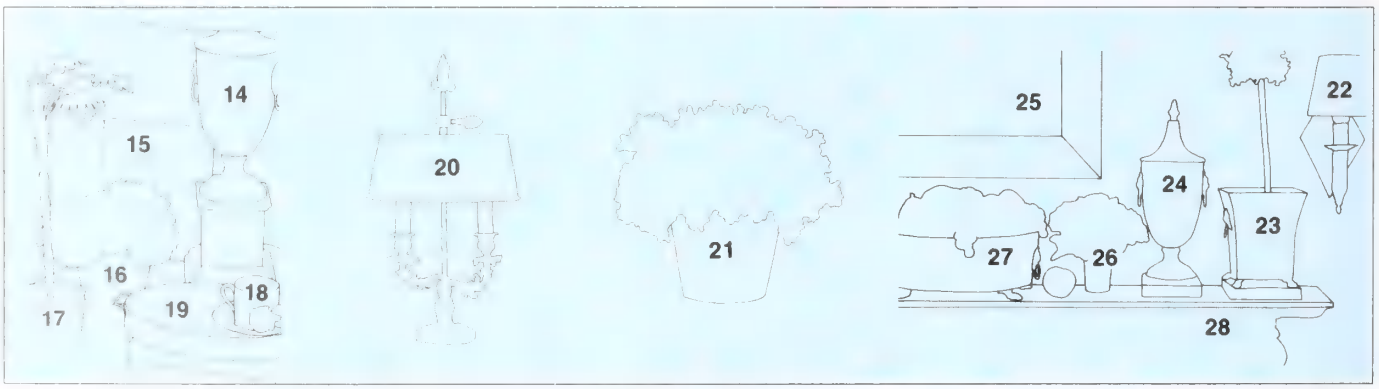
STYLE BEAT: TAKE TOLE TO HEART

Pages 16 and 17



Pages 16 and 17 (above and below)

1. *Tray table, La Barge* $1,175.00
2. *Candle shade, Branca, Inc.* 75.00
3. *Candlestick, Pottery Barn* 14.50
4. *Pear print, Grange* 562.00
5. *Marbleized planter, Port Royal, Inc.* 187.50
6. *Cachepot, Charlotte Moss & Co., Ltd.* 195.00
7. *Wall pocket, The Horchow Collection* 250.00
8. *Scallop-edged cachepot, Eximious, Inc.* 100.00
9. *Mustard cachepot, Le Chocolatier Manon* 110.00
10. *Orange cachepot, Limited Editions* 300.00
11. *Plant stand, Limited Editions* 300.00
12. *Bed, Niemann Weeks for John Rosselli (twin)* 4,620.00
13. *Linens, Cachet* ..... 40.00 to 300.00



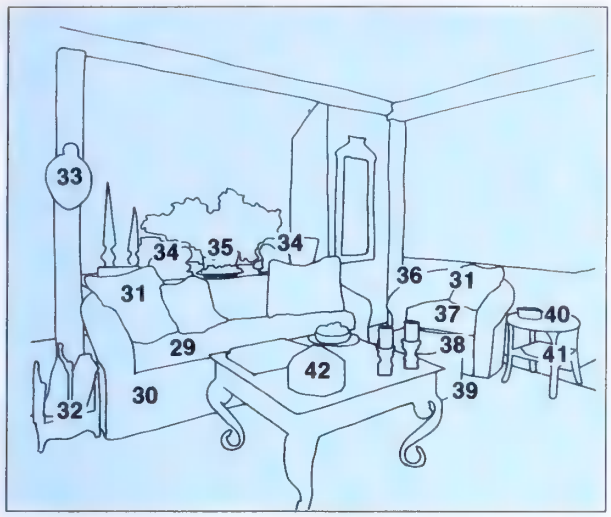
14. *White lamp, R&R Robinson, Inc.* 650.00
15. *Frame, Limited Editions* 225.00
16. *Oval cachepot, Le Chocolatier Manon* 62.00
17. *Palm tree, Port Royal, Inc.* 312.50
18. *Demitasse cup and saucer, D.F. Sanders & Co. (set of four)* 110.00
19. *Chinoiserie tray, Le Chocolatier Manon* 180.00
20. *Bronze lamp, Lenox Court Antiques* 900.00
21. *Striped cachepot, R&R Robinson, Inc.* 150.00
22. *Sconce and half-shade, Charlotte Moss* 450.00
23. *Orange cachepot, Limited Editions* 300.00
24. *Urn, Port Royal, Inc.* 300.00
*25. *Mirror, Bardith I* 4,000.00
*26. *Horn beaker, Charlotte Moss & Co., Ltd* 350.00
27. *Red cachepot, Eximious, Inc.* 335.00
*28. *Fireplace mantel, Danny Alessandro Ltd.* 6,000.00

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

All prices are approximate suggested retail

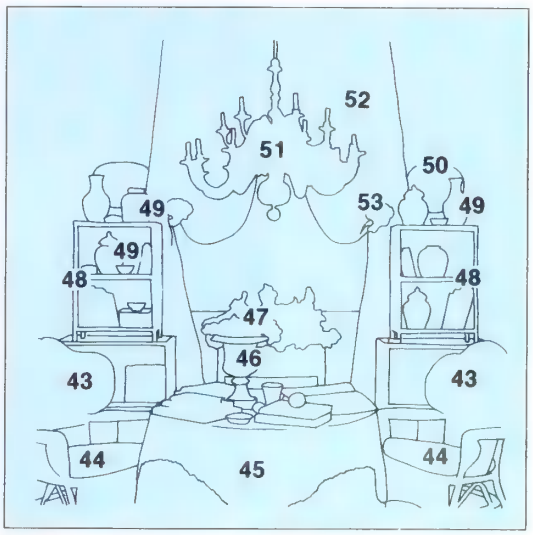
A COUNTRY WIT

Pages 88 to 93



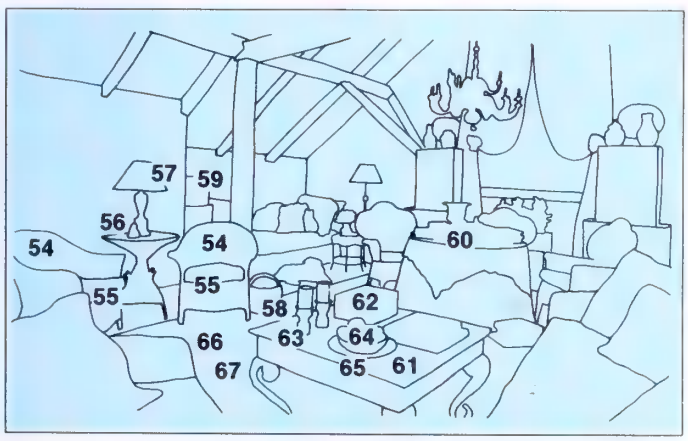
Living room, page 88
(left)

29. *Sofa cushions, Pier 1* $150.00
30. *Sofa, Pier 1* 450.00
31. *Pillows, Pier 1 (ea.)* ..... 9.00 and 15.00
32. *Magazine rack, Pier 1* 40.00
*33. *Hive hanger, Lexington Gardens* 400.00
*34. *Bronze lions, Sergeant Antiques (per pr.)* 2,800.00
*35. *Terra-cotta cachepot, Sergeant Antiques* 400.00
36. *Armchair, Pier 1* 160.00
37. *Chair cushion, Pier 1* 40.00
38. *Ottoman cushion, Pier 1* 30.00
39. *Ottoman, Pier 1* 100.00
40. *Table, Pier 1* 50.00
41. *Willow basket, Pier 1* 3.00
42. *Painted box, Lexington Gardens* 150.00



Sitting room, page 89
(right)

43. *Chairs, Pier 1 (ea.)* $120.00
44. *Cushions, Pier 1 (ea.)* 25.00
45. *Fabrics on table, Pier 1 (per yd.)* 15.00
*46. *Urn, Timothy Mawson Books & Prints* 475.00
*47. *Alabaster fruit, Sergeant Antiques (ea.)* ..... 38.00 to 75.00
48. *Bookshelves, Pier 1 (ea.)* ..... 100.00 and 130.00
49. *Vases, jars and bowls, Pier 1 (ea.)* ... 2.00 to 50.00
50. *Platter, Macy's* 145.00
51. *Chandelier, Paul Hanson* 1,395.00
52. *Gauze fabric, Henry Calvin Fabrics, available at Anne Mullin Interiors (per yd.)* .. 66.00
*53. *Finials, Sergeant Antiques (per pr.)* 650.00



Living room, pages 90 and 91
(left)

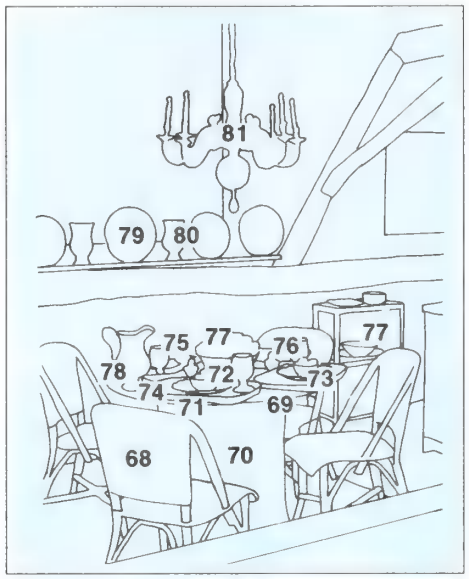
54. *Chairs, Pier 1 (ea.)* $180.00
55. *Cushions, Pier 1 (ea.)* 25.00
56. *Limoges pear, Lexington Gardens* 190.00
57. *Urn lamp, Bloomingdale's* 395.00
58. *Oval basket, Pier 1* 30.00
59. *Willow hampers, Pier 1 (ea.)* ..... 30.00 to 50.00
60. *Vase and tumbler, Pier 1 (ea.)* ..... 5.00 and 13.00
61. *Coffee table, Niermann Weeks for John Rosselli* 3,060.00
*62. *Painted box, Sergeant Antiques* 1,105.00
*63. *Gold candlesticks, Lexington Gardens (per pr.)* 600.00
*64. *Creamware bowl, Sergeant Antiques* 350.00
65. *Grape-leaf platter, Pier 1* 18.00
66. *Maize rug, Pier 1 (per sq. ft.)* 1.50
67. *Rug stencil kit, Ad Lib* 45.00

*ANTIQUE OR ONE-OF-A-KIND ITEM; FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

(Continued on page 136)

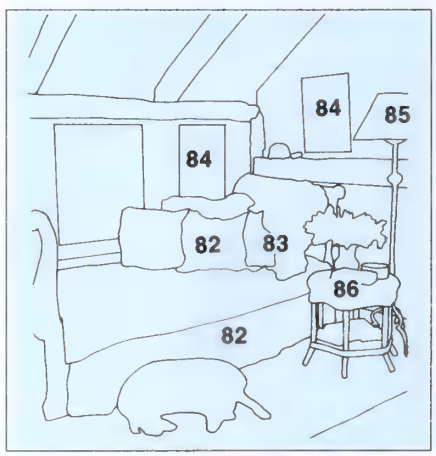
A COUNTRY WIT

Continued



Dining room, page 92
(left)

68. *Chairs, Pier 1 (ea.)* *$100.00*
69. *Glass top, Pier 1* *80.00*
70. *Table base, Pier 1* *40.00*
71. *Bamboo trays, Pier 1 (ea.)* *4.00*
72. *Plates, Pier 1 (ea.)* *10.00*
73. *Cantaloupe bowls, Pier 1 (ea.)* *5.00*
74. *Knives and forks, Pierre Deux (ea.)* .. *40.00 and 50.00*
75. *Goblets, Pierre Deux (ea.)* *45.00*
76. *Pewter salt and pepper, Pierre Deux (set)* *100.00*
77. *Grape-leaf bowls, Pier 1 (ea.)* ..... *15.00 and 20.00*
78. *Water pitcher, Pierre Deux* *275.00*
79. *Fern baskets, Pier 1 (ea.)* ..... *2.00 to 3.00*
80. *Hurricane lamps, Pierre Deux (ea.)* *95.00*
81. *Chandelier, Paul Hanson* *835.00*



Bedroom, page 93
(right)

82. *Linens, Paper White Ltd. (ea.)* ..... *$80.00 to $375.00*
83. *Cat pillow, Ad Lib* *35.00*
*84. *Prints, Sergeant Antiques (ea.)* *675.00*
*85. *Lamp, Bloomingdale's* *925.00*
86. *Table, Pier 1* *80.00*

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

STYLE BEAT

●*Pages 16 and 17:* **Tray table,** #6030, $1,175—La Barge (M) PO Box 1769, Holland, MI 49422; 800–253–3870. **Pear print,** $562—Grange (R), 831 Madison Ave., New York 10021. **Tole cachepot with gold leaves,** $195—Charlotte Moss & Co., Ltd.(R), 131 E. 70 St., New York 10021. **Wood candlestick,** $14.50—Pottery Barn (R,MO), PO Box 7044, San Francisco, CA 94120. **Oblong marbleized tole planter,** $187.50—Port Royal, Inc. (M), 226 Linwood Rd., Gastonia NC 28052. **Hand-painted tole lily-of-the-valley candle shade,** $75 ea.—Branca, Inc. (R), 65 W. Illinois St., Chicago, IL 60610. **Wood fireplace mantel,** $6,000—Danny Alessandro Ltd. (R,T), 307 E. 60 St., New York 10022. **Triple wall pocket,** #F726C, $250, plus $5.15 shipping and handling, The Horchow Collection (MO); 800–527–0303. **Grained Range wallpaper,** #29, Plains Collection, $40.50 per English roll—Osborne & Little (T), 979 Third Ave., New York 10022. **Square mustard tole cachepot,** $110—Le Chocolatier Manon (R), 872 Madison Ave., New York 10021. **Scallop-edged tole crown cachepot** #8233, $100, plus $2.95 shipping and handling.—Eximious, Inc. (R), 1000 Green Bay Rd. Dept. HB989, Winnetka, IL 60093. **Square orange tole cachepot,** $300; **plant stand,** $300—Limited Editions (R), 253 E. 72 St., New York 10021. **Bed** designed by Niermann Weeks, twin size, $4,620, plus freight charge—John Rosselli (R,T), 523 E. 73 St., New York 10021. **All bed linens**—Cachet, (R,T), 200 E. 74 St., #4D, New York 10021. **Leather-bound book**—J.N. Bartfield Books (R), 30 W. 57 St., New York 10019. **Tole palm tree T/Q,** $312.50 ea.—Port Royal, Inc. (M), 226 Linwood Rd., Gastonia, NC 28052. **Oval tole mini-cachepot,** ivory and gold, $62; **oval tole chinoiserie tray,** $180—Le Chocolatier Manon (R), 872 Madison Ave., New York 10021. **White tole lamp,** $650—R&R Robinson, Inc. (R), 1290 Third St., South Naples, FL 33940. **Folding frame,** $225— Limited Editions (T), 253 E. 72 St., New York 10021. **Christian Dior demitasse cup and saucer,** $110 per set of four—D.F. Sanders & Co. (R), 952 Madison Ave., New York 10021. **Bronze lamp with tole shade,** $900— Lenox Court Antiques (R), 972 Lexington Ave., New York 10021. **Red Greek-key-design cachepot,** #81661, $335—Eximious, Inc. (R), 1000 Green Bay Rd., Dept. HB989, Winnetka, IL 60093. **Chinoiserie-covered tole urn TJ1,** $250—Port Royal, Inc., 226 Linwood Rd., Gastonia, NC 28052. **Square orange tole cachepot with marbleized base,** $300—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Red tole sconce,** $375; **half shade,** $50; **horn beaker,** $350—Charlotte Moss, (R), 131 E. 70 St., New

(Continued on page 138)

This Kenmore dryer goes to amazing degrees to take better care of your clothes.

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PRODUCT INFORMATION

Continued from page 136

York 10021. **Gilt mirror,** c. 1840, $4,000—Bardith I. (R,T), 1015 Madison Ave., New York 10021. **Wood fireplace mantel,** $6,000—Danny Alessandro Ltd. (R,T), 307 E. 60 St., New York 10021. **Nuage Range wallpaper,** #19, $40.50 per English roll—Osborne & Little (T), 979 Third Ave., New York 10022. **Striped cachepot,** $150—R&R Robinson, Inc. (R), 1290 Third St., South Naples, FL 33940.

●*Page 24:* **Descamps Grand Voile decorating scarf,** "Broché" pattern, two colors, "lavande" and "sable"; two sizes: 71 by 106 in. sq., $79; 106 in. sq., $107—Descamps, 723 Madison Ave., New York 10021. Also in Washington, D.C.; Philadelphia, Pa.; Miami, Fla., Dallas, Tex, Beverly Hills and Costa Mesa, Calif. **Palais Royales Le Carré decorating scarf,** "Bengale" pattern, two sizes: 70 by 106 in. sq., $70; 106 in. sq., $100—Palais Royale, 923 Preston Ave., Charlottesville, VA 22901.

GARDEN GUIDE

●*Page 32:* Sources for environmentally safe pest and disease control: **Gardener's Supply,** 128 Intervale Rd., Burlington VT 05401. **Natural Gardening Research Center,** Highway 48, PO Box 149, Sunman, IN 47041. **The Natural Gardening Company,** 27-C Rutherford Ave., San Anselmo, CA 94960. **Ringer Corp.,** 9959 Valley View Rd., Eden Prairie MN 55344–3585. *Special for House Beautiful readers:* Free brochure, **Safer Gardens and Houseplants,** offers easy, inexpensive solutions for common garden, yard and houseplant problems. Send self-addressed, stamped business-size envelope to Safer Gardens, PO Box 1665, New York 10116.

AT HOME WITH HISTORY

●*Pages 54 and 55:* **Althea print, #879000, linen floral with poppy and sage**—Lee Jofa (T), 979 Third Ave., New York 10022. Janet Adams's furniture is available through Garden Appointments, Inc., PO Box 1745, Shepherdstone, WV 25443.

●*Page 58: Bottom:* **Bacchus fabric, #301/3, small stripe with grape leaf**—Rose Cumming (T), 232 E. 59 St., New York 10022.

●*Pages 60 and 61:* **Bed linens**—Jane Wilner (R,T), 5300 Wisconsin Ave., Washington, DC 20015.

25 QUICK-CHANGE IDEAS

●*Pages 62 and 63:* **1.** *Designer:* Mimi Kemble, Kemble Interiors Inc., 232 Royal Palm Way, Palm Beach, Fl. 33430. **Painted-leaf table** and **small botanical painting**—Kemble Interiors Inc. (T). **Pink-and-white fabric shade**—Jane Churchill (R), 137 Sloane St., London SW. **Striped fabric,** Triana, #4217—Manuel Canovas Inc. (T), 979 Third Ave., New York 10022. **Floral chintz,** Lymington, #1235-02, by Colefax & Fowler—Cowtan & Tout, Ltd. (T), 979 Third Ave., New York 10022. **2.** *Designer:* Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830. **Faux-marble floor,** painted by Larry Oliver for Anne Mullin Interiors—Larry Oliver Decorative Painting, 347 E. 53 St., New York 10022. **Antique Russian rug**—Doris Leslie Blau (T), 15 E. 57 St., New York 10022. **Upholstery/wall fabric,** Florence, #1745754.00, cotton-and linen weave—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Antique wood furniture**—Florian Papp, Ltd. (T), 962 Madison Ave., New York 10021. **3.** *Designer:* Beverly Ellsley, 179 Post Rd. West, Westport, CT 06880. **Handcrafted cabinets with faux-marble finish** manufactured and painted by Beverly Ellsley Collection of Hand-Crafted Cabinets. **Tile on backsplash,** by Westport Tile for Beverly Ellsley. **4. and cover photo:** *Designer:* Betty Barbatsuly, 261 Stewart Ave., Garden City, NY 11530. *Artists:* Eileen Blanchard, 244 Pawnee St., Ronkonkoma, NY 11779; Leigh Glenn, 10 Oxford St., Northport, NY 11768. **Floral stripe fabric,** Corinne, #WCF-656-B-30; **floral stripe wallpaper,** #WCB-656-B-01; **Jane Stripe wallpaper,** #WCP-654-B-01; **stripe fabric,** #WCF-654-B-30—Hinson & Company (T), 979 Third Ave., New York 10022. **Plates, vase**—Ann Madonia Antiques (R), 657 Franklin Ave., Garden City, NY 11530; also in Southampton. **Print on mantel**—Old Town Crossing (R), 82 Main St., Southampton, NY 11968. **5.** *Designer:* Circa David Barrett, 232 E. 59 St., New York 10022. **Painted three-tier topiary corner étagère,** Circa David Barrett. **Tulip vase,** #U6521, $175—Mottahedeh (M), 225 Fifth Ave., New York 10010.

●*Pages 64 and 65:* **6.** *Designers:* Bell & Buchanan Inc., 29 Washington Sq. West, Suite #10C, New York 10011. **Curtain fabric,** Lucca, L#KB635397 and **three-panel screen**—Old World Weavers (T), 979 Third Ave., New York 10022. **Fabric on side chairs,** Orleans, #KB623807—Iris Barrel at Old World Weavers. **Cornice molding**—Larry Oliver Decorative Painting, 347 E. 53 St., New York 10022. **7. Floral chintz curtains** —Laura Ashley (R,T), 979 Third Ave, New York 10022. **8.** *Designer:* John Robert Moore II, 41 E. 68 St., New York 10021. **Dressing table cover,** by John Robert Moore II. **Chair fabric,** Ribbons, #5006-1, pink—Ron Grimaldi at Rose Cumming (T), 232 E. 59 St., New York 10022. **Chaise longue fabric, Royal Swag,** #310-1, pink—Rose Cumming Fabrics (T). **Wallpaper,** #W18-10—Rose Cumming Fabrics. **Curtain fabric**—Greeff Fabric (T), 155 E. 56 St., New York 10022. **Blackamoor sculpture**—Nicholas Antiques (T), 979 Third Ave., New York 10022. **9.** *Designer:* Eileen Kathryn Boyd Interiors, 225 E. 76 St., New York 11768. **Window shade,** painted by Francis Greenwood Dearden, 423 West Neck Rd., Lloyd Harbor, Huntington, NY 11743. **Nantucket baskets, cups and saucers, linens, silver candy dish, Windsor chair, tray,** Eileen Kathryn Boyd Interiors. **Colander**—Gourmet Delights (R), 111 Main St., Cold Spring Harbor, NY 11724. **Basket, drying rack, silver service**—Betty Martin (R,T), 9 Milmore Ct., Northport, NY 11768. **Candlesticks**—English Country Antiques (R), Snake Hollow Road, Bridgehampton, NY 11932. **Plants**—Nancy Broadlieb (R,T), 52 Huntington Bay Rd., Huntington, NY 11743.

●*Pages 66 and 67:* **10.** *Decorator:* David Salomon, 508 West End Ave., #3A, New York 10024. **All furniture**—Decorator Workshop, 504 E. 74 St., New York 10021. **Fabric on chairs and sofa,** Arbre Arabesque, #300541F—Quadrille Wallpapers & Fabric (T), 979 Third Ave., New York 10022. **Cushions,** custom-made for David Salomon; **cushion fabrics:** Souvenir, #160071F and Congo/Augusta-blue, #190091F, Quadrille Fabrics. **Fabric on table,** Cortina; **on undercloth,** Chartoum—Quadrille Fabrics. **Valance, custom-made, hand-stenciled,** and **walls finished in faux-bois and red lacquer,** by Gail L'eddy/Oasis Studios; 212–247–0195. **Brass cigarette table**—Paul Jones at LCS, Inc. (T), 1059 Third Ave., New York 10022. **Ottoman, antique embroidered velvet**—Florence de Dampierre (R,T), 16 E. 78 St., New York 10021. **Carpet, antique Turkish oushak**—Stark Carpet (T), 979 Third Ave., New York 10022. **Mahogany lamp**—Genevieve Faure (R,T), 14 E. 60 St., New York 10022. **Painting** and **18th-c. French damask cloth (behind painting)**—Antiquerie, 36 E. 73 St., New York 10021. **Batik fabric on chair,** available through designer. **11.** *Designer:* Billy W. Francis, 121 E. 71 St., New York 10021. **Mantelpiece, firewood basket** and **checked rug**—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **White upholstered chair**—Rob Jones & Assoc. (R,T), 3054 Irving Blvd., Dallas, TX 75207. **Painting, "Six Mile Sawmill,"** from Preble County, Ohio—Anderson Gallery (R), 1 Barcher Pl., Buffalo, NY 14214. **Candlestick holder** and **painted-wood fishes,** private collection. **12.** *Designer:* Mimi Kemble of Kemble Interiors Inc., 232 Royal Palm Way, Palm Beach, FL 33480. **Painted wicker chair**—available through Kemble Interiors Inc. **13.** *Designers:* Judie and Bennett Weinstock, 2026 Delancey Pl., Philadelphia, PA 19103. **Wallpaper,** Acorn Leaf, #16088—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Custom faux-burled walnut frames**—Ursula Hobson, 1602 Pine St., Philadelphia, PA 19103. **Vanity Fair spy prints** and **late-Regency bench upholstered in original crewel fabric,** collection of designers. **14.** *Designer:* Josef Pricci, 257 E. 72 St., New York 10021. **Fabric on table,** Aurora plaid, and **curtain fabric,** Pemberley chintz—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Tortoiseshell box, silver picture frames** and **painted satinwood chair,** English Hepplewhite, 18th-c.—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003. **Lamp,** 18th-c. cut crystal—Marvin Alexander (T), 315 E. 62 St., New York 10022.

●*Pages 68 and 69:* **15.** *Designer:* David Barrett, 232 E. 59 St., New York 10022. **Fabrics**—Dek Tillett Ltd. (M), Kellogg Road., Sheffield, MA 01257. **Rug**—Stark Carpet (T), 979 Third Ave., New York 10022. **Table, cabbage tureen,** Circa David Barrett. **16.** *Designer:* Peter Fasano, Ltd., 1309 Madison Ave., New York 10028. **Hand-painted fabric by Tanzania**—Peter Fasano, Ltd. **17.** *Designer:* Rena Fortgang, 33 Muttontown Rd., Syosset, NY 11791. **Wallpaper,** Burlingame, #3005410F, blue, and **fabric on cabinets,** Burlingame, #300590F, rose/blue; **fabric on lower window,** Annabelle, blue/#000661T, —Quadrille Wallpapers & Fabrics (T), 979 Third Ave., New York 10022. **White counter tile**—Cynthia Reese, 454 E. Jericho Tpk., Huntington Sta., NY 11743. **Hand-painted wood floors**—Rinder's/NY Flooring, Inc., 127 E. 90 St., New York 10128. **Porcelain plate, basket, small framed prints**—Rena Fortgang. **18.** *Designers:* Judie and Bennett Weinstock, 2026 Delancey St., Philadelphia, PA 19103. **Closet doors,** upholstered with panels taken from French painted canvas screens; **surrounding wood,** painted by Margaret Shay. **Wallpaper,** Les Pampres, #8910/10, with companion cording—Clarence House (T), 211 E. 58 St., New York 10022. **Needlepoint boucle on open-arm chair**—Old World Weavers (T), 979 Third Ave., New York 10022. **Custom-colored carpet**—Stark Carpet, Inc., 979 Third Ave., New York 10022. **American 19th-c. hatboxes** and **18th-c. Adam-style "bonheur du jour" faux marquetry**—collection of designers. **19.** *Designer:* Elisabeth Luce, 3476 Jackson St., San Francisco, CA 94118. **Georgian chest, English silver candlestick lamps, William and Mary dressing table** and **Louis XV-style**

chair—Helen Kippax, The Antiques Brokerage House, Ltd., 18 Mayhew Ave., Larchmont, NY 10538. **Gold-leaf fabric on chair,** Dorval moire, #641822.01; **Berkeley round ottoman; fabric on ottoman, window treatment and bed,** Marque Stripe silk, #66700.01; **bed-lining fabric,** Le Tweed, #6095.01—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Bed linens**—The Guest House (R), Kate Robinson, 2033 Jefferson, San Francisco, CA 94123. **Fox Plissé ceiling light**—Lighting Studio/Becca Foster (R,T), 1808 Force St., Berkeley, CA 94770. **Lampshades on dressing table**—The Lamp Shop, Inc., 2101 Bryant St., San Francisco, CA 94110. **Wall painting**—James M. Robinson, 1492 McAllister, San Francisco, CA 94115. **Green-painted wood-grain baseboards**—Michael Herrick, 370 Arguello Blvd., San Francisco, CA 94118. **Rug,** Le Treillage Wilton Collection—Rosecore Carpet Co. (T), 979 Third Ave., New York 10022.

●*Pages 70 and 71:* **20. Cottage sheets on slipper chair,** by Adrienne Vittadini, 200 thread count, 60 percent Pima-blend cotton/40 percent polyester: **large polka dot** on 26 in. sq. **European pillow sham: large stripe on 20 by 26 in. standard pillow sham; bow border available on flat sheet; smaller stripe** (not shown) **on flat sheet; smaller polka dot** (not shown) **on fitted sheet; twin-size flat/fitted sheets,** $20 ea.—Fieldcrest (M); 800–841–3336. **Slipper chair,** #5033, 25 by 33 by 34 in. high, 20 in. seat ht.—Lee Industries, Inc. (M), PO Box 26, Newton, NC 28658. **21. Floral Regency on round-back chair,** by Adrienne Vittadini, 200 thread count, 60 percent Pima-blend cotton/40 percent polyester: **floral stripe available on flat sheet; plain stripe available on fitted sheet,** twin-size flat/fitted sheets, $20 ea.—Fieldcrest (M). **22. Shield-back chair,** #4075, antique frost finish, $725—Casa Stradivari (M), 221 McKibbin St., Brooklyn, NY 11206; 800–233–1233. **English Ivy sheets on shield-back chair,** from the Stately Homes Collection by Fieldcrest, 310-count, 100 percent American combed Pima cotton, twin-size flat/fitted sheets, $60 ea.—Fieldcrest (M). **Charisma Lace sheets on underskirt,** from the Charisma Collection, 310-thread count, 100 percent American combed Pima cotton, **edging on flat sheet, pillowcases and bedskirt,** twin-size flat/fitted sheets, $54 ea.—Fieldcrest. **Ric-rac**—available at Singer Stores (R) nationwide. **Antique wire plant stand,** 3-tier, $1,500—John Rosselli (T,R), 523 E. 73. St., New York 10021. **Antique stone finial,** pr. $1,300 and **terra-cotta pots,** $55 to $65—Lexington Gardens (R), 1008 Lexington Ave., New York 10021. **Set painting**—Ross Madole; 212–666–7738. **Polka dot and striped slipcovers**—Armando Uriostegui Guereca, 41 Perry St., New York 10014. *Right:* **23. Fairmont sheets on wicker chair** by J.G. Hook for Fieldcrest, 200 thread count, 60 percent Pima-blend cotton/40 percent polysester, pattern from flat sheet and standard pillowcases; used for pillow and sash pattern from bed skirt and coordinating window treatments; used for seat cushion; twin flat/fitted sheets, $18 ea.—Fieldcrest (M); 800–841–3336. **24. Round-back chair,** see photo 21. **Island sheets** by Adrienne Vittadini, 200-thread count, 60 percent Pima-blend cotton/40 percent polyester, small print from fitted sheet used as sash; larger print from on flat sheet, twin-size flat/fitted sheets, $20 ea.—Fieldcrest (M). **25. Shield-back chair,** see photo 22. **Harley Street,** charcoal-gray-and-white-striped sheets, 250 thread count, 60 percent Pima cotton/40 percent polyes-

(Continued on page 140)







Lamp Style Nos. 6033M and 6033F Ht. 26" Available through interior designers.

Frederick Cooper Inc., 2545 W. Diversey Ave., Chicago, IL 60647



PRODUCT INFORMATION

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ter, **small stripe on fitted sheet, larger stripe on flat sheet used as welting,** twin-size flat/fitted sheets, $19.99 ea.—Cannon Royal Family (M). 800–237–3209. **Antique iron planter,** pr. $4,000—Lexington Gardens (R), 1008 Lexington Ave., New York 10021. **Set painting**—Ross Madole; 212–666–7738. **Slipcover made of blue-and-white-prints:** slipcover—Armando Uriostegui Guereca, 41 Perry St., New York 10014.

PERSONAL VISION ON THE PACIFIC

●*Pages 72 and 73: Designer*: Michael Moore, 4210 Montgomery, Oakland, CA 94611. **Antique painted Mennonite bench** and **antique painted Mexican side table**—Galisteo (R), 590 10 St., San Francisco, CA 94103. **Blue Luna Garcia bowl,** 15 in. diam. $215—Cottonwood (R), 3461 Sacramento St., San Francisco, CA 94118. **Silver-plated Mexican glass vase**—The Ginsberg Collection (T), Showplace Square West, 190 San Bruno Ave., San Francisco, CA 94103. **Pair of iron-and-glass hurricane lamps,** $350 and $400—Shears & Windows (T), The Galleria/Space #256, 101 Henry Adams St., San Francisco, CA 94103. **Sheet-metal basket** by Karl Howard, $70—Trimarco (T), Showplace Square West, 550 15 St., San Francisco, CA 94103. **Italian steel chairs,** #0683A, $639 ea.; **ottoman,** #0683D, $328 (cushions not included); **Italian steel-and-glass table,** 24 in. diam., $699; **white terra-cotta planters,** $60 ea.—Shears & Windows/Garden Court (R), 5 Henry Adams St., San Francisco, CA 94103.

●*Pages 74 and 75: large photo*: **Iron-and-brass Dayanand Gothic Great Chair** by J.H. Harris, $2,900—Randolph & Hein (T), 101 Henry Adams St., Space #101, San Francisco, CA 94103. **Whitewashed Mexican pine trunk** (various finishes available), $850—The Ginsberg Collection (T), Showplace Square West, 190 San Bruno Ave., San Francisco CA 94103. **Table lamp,** #10015, hand-wrought iron base, $598 (other finishes available); handmade parchment shade, 39 in. high—The Platt Collection, 2 Henry Adams St., Space #450, San Francisco, CA 94103. **Green-glazed Chinese bonsai tray** (holding daffodils), $95—Living Green (R), 3 Henry Adams St., San Francisco, CA 94103. **Fabric on loose pillows** by Fortuny—Sloan Miyasato (T), The Showplace, 3 Henry Adams St., San Francisco, CA 94103. **Luciano camel-bone mirror,** $1,600—Shears & Windows/Garden Court (R), 5 Henry Adams St., San Francisco, CA 94103. **Woven-iron coffee table,** #C-AJ550—Budji Corp. (T), Showplace Square West, 550 15 St., San Francisco, CA 94103. **Ciao table,** cast concrete, designed by Gary Hutton, $750; **silver starfish,** designed by Emmett Murray, $60—Trimarco (T), Showplace Square West, 550 15 St., San Francisco, CA 94103. **Parisian floor lamp with parchment shade,** $1,550—Randolph & Hein (T), 101 Henry Adams St., San Francisco, CA 94103.

●*Pages 76 and 77*: **Cut-paper work,** "Family Vacation," 38 in. sq., by artist Michael Paulson (R), 391A Arkansas St., San Francisco, CA 94107. **Missoni sheets** (discontinued pattern; other patterns available), **square shams,** $50; **queen-size duvet,** $165; **standard pillowcases,** pr., $35; **queen fitted sheet,** $85; **queen flat sheet,** $90—Sue Fisher King (R), 3075 Sacramento St., San Francisco, CA 94115. **Santa Fe wooden mirror,** 23 by 30 in., $395 ea.—Galisteo (R), 590 10 St.,

San Francisco, CA 94103. **Miesner bronze sculpture,** $2,000; **ceramic spiral sculpture,** $800; by artist David Liebendorfer—Trimarco (T), 550 15 St., San Francisco, CA 94103. **Silver-plated Mexican glass bottle**—The Ginsberg Collection (R), 190 San Bruno Ave., San Francisco, CA 94103. **Dining table,** painted antique Mexican spindle leg, about $800—Galisteo (R), 590 10 St., San Francisco, CA 94103. **Banded Waldo bowl,** #4053, $200—Shears & Windows/Garden Court (R), 5 Henry Adams St., San Francisco, CA 94103. **Purple Raku ceramic bowl,** $89—Galisteo (R), 590 10 St., San Francisco, CA 94103.

THE NEW CALIFORNIA COTTAGE

●*Pages 84 and 85*: *Architect*: Rob Wellington Quigley, AIA, 434 W. Cedar St., San Diego, CA 92101. *Project Architect*: Guillermo Tomaszewski. *Interiors*: Kathleen McCormick, 6325 Fay Ave., La Jolla, CA 92037. *Contractor*: Mac McCarter, Tekton Master Builders, 2235 Encinitas Blvd., Suite 202, Encinitas, CA 92024. Square footage of house: 2,800. Size of lot: 8,000 sq. ft. Structure: wood frame. Exterior building materials: stucco, corrugated plastic, steel, redwood. Roof: flat, built-up roofing. Floor: concrete slab, wood joists. Insulation: batt insulation, R-11 wall, R-19. **Woodwork**—Tekton Master Builders 2235 Encinitas Blvd., Suite 202, Encinitas, CA 92024. **Tower** custom built by Baker Iron Works, PO Box 145, Solana Beach, CA 92075. **Mullionless glazing system windows and storefront door**—US Aluminum (M), 3663 Bandini Blvd., Vernon, CA 90023; custom built by: B & F Glass, 532 Tamarisk Ln., San Marcos, CA 92609. **Down lights**—Capri Manufacturing Co. (M), 7020 E. Slauson Ave., Los Angeles, CA 90040. **Lights mounted under cabinets**—Lightolier, Inc. (M), 346 Claremont Ave., Jersey City, NJ 07305. **Exterior lighting**—Luma Lighting (M), PO Box 6409, Orange, CA 92613-4069. **Paints/stains:** Pratt & Lambert (M), PO Box 22, Buffalo, NY 14240; Frazee Industries (M), PO Box 2471, San Diego, CA 92112. **Hardware on doors:** The Ironmonger Inc. (M), 1822 N. Sheffield Ave., Chicago, IL 60614.

●*Pages 86 and 87*: *Upper left*: **Set of Nero Marquina coffee tables,** made in Italy, set of three, $1,486—Roche-Bobois (R), 7611 Girard Ave., La Jolla, CA 92037. **African handwoven pillows,** of Mayan cotton: Toucan, 20 in. sq., $100 ea.; Niger, $130 ea.—by Helen Macgregor of Nomad (R), 8590 Melrose Ave., Los Angeles, CA 90069. **Reversible sport quilt on sofas,** out of stock—Esprit (R), 900 Minnesota, San Francisco, CA 94107, 415-648-6900. *Lower left*: **Fireplace**—Superior (M), 4325 Artesia Ave., Fullerton, CA 92633. **Bath and spa towels**—Martex (M), Div. of WestPoint Pepperell, 1221 Sixth Ave., New York 10036. *Right*: **Tiles**—Inax Tiles (T), Santa Fe Trading Co., 1415 Vernon St., Anaheim, CA 92805. **Trees and plants**—Evergreen Nursery (R), 7150 Black Mountain Rd., San Diego, CA 92130. **Organically grown fruits and vegetables**—The Vegetable Shop (R), 6123 Calzada del Bosque, Del Mar, CA 92014, Attn: Chino Nojo Inc.

A COUNTRY WIT

●*Pages 88 and 89*: **Rattan furniture: VIP sofa,** $450; **VIP chair,** $160; **VIP ottoman,** $100; **black oval table,** $50; **VIP chair cushion,** $40; **VIP 3-pc. sofa cushions,** $150. **Magazine rack,** Victorian bead, $40; **willow basket** (under rattan table) $3; **Indian-loom pillow** (striped), $9; **Indian-loom floor pillow** (painted), $15 all—Pier 1 Imports (R), 301 Commerce St., Suite 600, Fort Worth, TX 76161-0020. **French steel coffee table,** #1084, 33 by 20 in. high; glass, 36 by 1/2 in. thick, with bronze-painted finish, by Niermann Weeks, $3,060—John Rosselli, Ltd. (R,T), 255 E. 72 St., New York 10021. **Terra-cotta cachepot** (behind sofa), American/European period antique and ornament, 17th c., $400; **18th-c. bronze lions,** $2,800; **Wedgwood creamware bowl** (on coffee table), English, 1790, $350—Sergeant Antiques (R), Main Street, New Preston, CT 06777. **Yellow Indian box,** $150; **gold candlesticks,** $600; **antique wire hive hanger,** $400—Lexington Gardens (R), 1008 Lexington Ave., New York 10021. **Rug** stenciled by Paul Leonard, ivy-floor 2-stencil overlay (from a line of designer stencils), $45—Ad Lib (R), 517 E. Paces Ferry Rd., Atlanta, GA 30305. **Pillows** painted by Paul and Valerie Leonard—Paul Leonard, 11 Titus Rd., Washington Depot, CT 06794. **Victorian bead chair,** $120; **Imari seat cushion,** $25; **Key Largo bookshelves,** lg., $130, and sm., $100; **Gazebo fabric** (black with flowers), $15 per yd.; **white cotton fabric,** $15 per yd.; **blue-and-white floral vase,** $50; **temple jar,** $30; **Happiness jar,** $25; **blue-and-white box,** $6; **blue vase** (arabesque) and **blue covered box** (arabesque), $8 ea.; **sauce dish,** $2; **rice bowl,** $3.49—Pier 1 Imports (R), 301 Commerce St., Suite 600, Fort Worth, TX 76161-0020. **White gauze,** (on windows), 61 in. wide $66 per yd.—Henry Calvin Fabrics (T), 290 Division St., San Francisco, CA 94103; available at Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830. **White cotton fringe** (on tablecloth)—Standard Trimming Co. (T), 306 E. 61 St., New York 10021. **Painted finials,** (used as tiebacks), 19th c., pr., $650; **alabaster fruit** (on table), $38 to $75 ea.—Sergeant Antiques (R), Main Street, New Preston, CT 06777. **Antique cast-iron urn** (in various styles and sizes), $475—Timothy Mawson Garden Decorations and Books (R), New

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Hatshepsut *shown smaller than actual size of approximately 19½" tall.*

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PRODUCT INFORMATION

Continued from page 141

Preston, CT 06777. **Blue-and-white oval platter,** $55—Macy's Herald Square (R), 151 W. 34 St., New York 10001. **Solid brass chandelier,** #2049, 30 in. high by 36 in. diam., two-tiered, 18 lights, $1,395—Paul Hanson (R,T), 610 Commercial Ave., Carlstadt, NJ 07072.

●*Pages 90 and 91:* **Wicker Cape Cod chairs,** $180 ea.; **willow hampers,** sm., $30, med., $40, lg., $50; **oval basket with handle** (holding books), $30—Pier 1 Imports (R), 301 Commerce St., Suite 600, Fort Worth, TX 76161-0200. *On twig table:* **Limoges pear,** $190— Lexington Gardens (R), 1008 Lexington Ave., New York 10021. **Wooden marbleized finial lamp**, with cream shade, $395—Bloomingdale's (R), 1000 Lexington Ave., New York 10022. **Painted decorated box with lined drawer,** $1,105—Sergeant Antiques (R), Main Street, New Preston, CT 06777.

●*Pages 92 and 93:* **Buri dining table,** $40; **glass top,** 42 in. diam., $80; **Kintamini chairs,** $100 ea.; **bamboo trays,** $4 ea., **oval grape-leaf plate,** $10; **grape-leaf bowls,** lg. $20, sm., $15; **green lemon-leaf plate,** $10; **cantaloupe bowl,** $5; **fern basket,** sm., $2, med., $2.49, large, $3, all—Pier 1 Imports (R), 301 Commerce St., Suite 600, Fort Worth, TX 76161-0020. **Hurricane candles,** pr., $95; **dinner knives,** $50 ea.; **dinner forks,** $40 ea.; **goblets,** $45 ea.; **silver water pitcher,** $275; **pewter salt and pepper,** pr., $100—Pierre Deux (R), 350 Bleecker St., New York 10014. **Brass chandelier,** #2113, 29 in. high by 28 in. diam., 8 lights, $835—Paul Hansen (R,T), 610 Commercial Ave., Carlstadt, NJ 07072. **Linens: queen sheet,** $375; **European square pillow,** $120; **Battenburg lace,** flat bolster, 14 by 32 in. sq., $80; **square lace pillow,** 16 in. sq., $90—Paper White Ltd. (M), PO Box 956, 769 Center Blvd., Fairfax, CA 94930. **Mohair throw,** $400—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Floor lamp,** wrought-iron, graphite shade, one-of-a-kind, advance order only, $925—Bloomingdale's (R), 1000 Lexington Ave., New York 10022. **Richfield end table**, $80.; **blue vase with cutout,** $13; **tumbler,** arabesque, $5—Pier 1 Imports (R), 301 Commerce St., Suite 600, Fort Worth, TX 76161-0020. **Cat pillows,** by Valerie Leonard for Tender Loving Creatures, from $35—Ad Lib (R), 517 E. Paces Ferry Road, Atlanta, GA 30305. **Three botanical aloe plant prints,** 18th c., by Weinman, $675 ea.,—Sergeant Antiques (R), Main Street, New Preston, CT 06777.

CLOSE-UPS

●*Page 95: Designer of floor stencil and wall trompe l'oeil:* Eileen Kathryn Boyd Interiors, 225 E. 76 St., New York 11768. **Trompe l'oeil painting**—Francis Greenwood Dearden, 423 West Neck Rd., Lloyd Harbor, Huntington, NY 11743. **Floor stencil**—Rinder's New York Flooring (T), 127 E. 90 St., New York 10128. *Below left: Designer:* Betty Barbatsuly, 261 Stewart Ave., Garden City, NY 11530. **Table and chair painting**—Eileen Blanchard, 244 Pawnee St., Ronkonkama, NY 11779, 516–757–3043; and Leigh Glenn, 10 Oxford St., Northport, NY 11530. **Table setting,** Garden City Exchange, 55 Hilton Ave., Garden City, NY 11530, 516–746–9694; and Ann Madonia Antiques, 657 Franklin Ave., Garden City, NY 11530, 516–741–1882.

ENTERTAINING PLUS

●*Page 99:* Two upcoming books will further update etiquette for the 90s: They are: Judith Martin's *Miss Manners' Guide to the Turn-of-the-Millenium* (Pharos Books, $24.95), to be published in November; and Letitia Baldridge's *Complete Guide to the New Manners for the 90s* (Rawson, $24.95), to be published in January 1990. **Silver-plated Omnia individual sauce spoon,** $30 ea.—Christofle Silver, Inc. (R), 373 Park Ave. South, New York 10016. **Green damask napkin,** 5-pc. set, $25—Cachet (M)), c/o Judy Rosley, 200 E. 74 St., New York 10021. **Wide-rimmed blue candlestick,** $60, **pink water glass,** $70, **blue-edged red-wine glass,** $50, and **amethyst champagne flute,** $70—New Glass Gallery Nilsson (R),345 W. Broadway, New York 10013. **Round silver vase,** $35 and **blue-and-white-polka-dot napkin,** $10—Wolfman, Gold & Good Co. (R), 116 Greene St., New York 10013. **Costa Azzurra dinner plate,** $30 ea. and **soup bowl,** $25 ea., designed by Chase Ltd.—Kirk Stieff Showroom, 41 Madison Ave., New York 10016. *Tableware, from left:* The following tableware is all silver-plated and in the Perles pattern. **Dessert fork,** $34; **teaspoon,** $27; **fish fork,** $36; **dinner fork,** $36; **salad fork,** $34; **dinner knife,** $48; **fish knife,** $36; and **soup spoon,** $35 ea.

WINE & GOOD SPIRITS

●*Page 104:* **Amethyst wine goblet with twisted stem,** $15 ea.; **English etched crystal vase,** $85; **Spode Copeland Wildflower blue plate,** $36 ea.—Cachet (MO), c/o Judy Rosley, 200 E. 74 St., New York 10021. **Pastel jacquard table topper,** $150—ABC Linens (R), 888 Broadway, New York 10003. **Square green plate,** designed by Barbara Eigen, $24 ea.—Fast Forward (R), 580 Fifth Ave., New York 10026.

KITCHEN UPDATES

●*Pages 115 and 118: Designer:* Beverly Ellsley, Beverly Ellsley Interiors, 179 Post Road West, Westport, CT 06880. **Cabinets**—Beverly Ellsley Collection of Handcrafted Cabinets. **Countertops,** white Carrara marble; **floors,** white Carrara marble, black Negro Marquina marble, 12 sq.-in.-tiles; supplied, installed and fabricated by—Sasso Tile, 55 Dog Burn Extension, West Haven, CT 06516. **Tiles on post,** Color Sounds, #180 white—Villeroy & Boch, Inc. (M), Interstate 180 at New Maple Ave., Pine Brook, NJ 07058. **Appliances,** GE Monogram series in white: **ovens**, #JKP 40GK; **dishwashers,** #GSD3000W; **microwave Jet** #342; **refrigerator,** #BIS42 AJ—General Electric Co. (M), Appliance Park, Louisville, KY 40225. **Faucets**—Grohe America, Inc. (M), 900 Lively Blvd., Wood Dale, IL 60191. **Sink**—Franke, Inc., Kitchen Systems Division (M), 2294 North Penn Rd., Hatfield, PA 19440. **Cooktop,** 4-burner, by Chambers—KitchenAid (M), Eastern Zone Office, 3800 Space Dr., Dayton, OH 45414. **Downdraft system,** for exhaust—Dacor, Inc. (M), 950 S. Raymond Ave., Pasadena, CA 911009. **Napkins, glasses** and **KitchenAid mixer,** red—Williams-Sonoma (MO), PO Box 7456, San Francisco, CA 94120-7456. **Painting**—Beneduce & Lozell Antiques (R), 388 Bleecker St., New York 10014. **Kitchen scales**—Howard Kaplan Antiques (R), 827 Broadway, New York 10003. **Kettle on kitchen table**—Pantry & Hearth Antiques/Gail Lettick (R), 121 E. 35 St., New York 10016. **Fabric,** red and white—Motif Designs, Inc. (T), 20 Jones St., New Rochelle, NY 10801. **Stools**—Pine Country Antiques (R), 42 E. 12 St., New York 10003.

●*Pages 121, 125, and 126: Designer:* Lyn Peterson & Kristiina Ratia, at Motif Designs, 20 Jones St., New Rochelle, NY 10801. **Refrigerator,** #UR48HT—Traulsen (M), 114-02 15th Ave., College Point, NY 11356. **Hanging pendants**—Howard Kaplan Antiques (R), 827 Broadway, New York 10003. **Cabinetmaker**—Jim Scholl, at Shepard's Woodworks (M), 32 Henry St., Bethel, CT 06801. **Marble tabletop**—Marble Modes (M), 15-25 130 Ave., College Point, NY 11356. **Dishwasher**—Miele Appliances, Inc. (M), 12F Worlds Fair Drive, Somerset, NJ 08873. **Bathtub**—Kohler Co. (M), Kohler, WI 53044. **Rag rugs**—Judy Boisson (R), 4 E. 82 St., New York 10028. **Sconces**—City Knickerbocker, Inc. (R), 781 Eighth Ave., New York 10036. **Stove**—Wolf, Inc. (M), 19600 S. Alameda St., Compton, CA 90221-6291. **Tile in master bedroom and kitchen countertops**—La France Imports (R), 2008 South Sepulveda, Los Angeles, CA 90025.

ROLE MODELS

●*Page 170:* ***Buffet à deux corps,*** #6002-26/6002-48, cherry, $10,795—Pierre Deux French Country Collection by Henredon, Henredon Furniture Industries (M), PO Box 70, Morgantown, NC 28655. **Pewter pitcher,** $300—Pierre Deux (R), 870 Madison Ave., New York 10021. **Birdcage,** $950—Pierre Deux Antiques (R), 367-69 Bleecker St., New York 10014. **French Heritage armchair,** #1760, pine, $600—Pearson Company (M), PO Box 2838, 1420 Progress St., High Point, NC 27261. **Fabric on chair,** #1903-6, 100 percent cotton, 50 in. wide, $30 per yd.—Pierre Deux (R), 870 Madison Ave., New York 10021. ■

ROOM FOR MEMORIES

Continued from page 37

first haircut. Another hides her secrets in plain sight—inside a steamer trunk used as a coffee table. Even baskets piled in a bedroom corner can hold consoling clutter. A collection of printed things—a wedding announcement, the program from one's first piano recital or confirmation—can look charming hung in matching frames on a bedroom wall.

The past exists to be edited, and perhaps that's a blessing, too. There's never room for everything we want to hold on to. Periodically, unavoidably, we reorder our attic vision of the past, drawing closer to some things, discarding others. But no matter how small the closets, making space for totems and treasures can still guarantee—if not fortune to the clan—an emotional roominess at the top of the house. ■

Writer and editor Kim Waller has made frequent attempts to organize the attic of her Connecticut farmhouse.

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COMFORTER . . . DUSTER . . . CURTAINS . . . Comforter reverses from natural to white. Cotton/polyester with polyester fill. Twin, $75 each; Full/Queen, $85 each. **DUST RUFFLE . . .** natural or white in cotton/polyester permanent press. Generous ruffle is attached to a sheet and corners are split to accommodate bed posts. Twin with 15" drop length, $37.50 each; Double with 15" drop length, $41.50 each; Double with 20" drop length, $45.50 each; Queen with 15" drop length, $47 each, Queen with 20" drop length, $49.50 each. Other sizes available. **EXTRA WIDE RUFFLED CURTAINS . . .** Natural or white cotton/polyester permanent press. 84" wide per pair with 5" ruffles. The ruffle at the top is attached. 45" long, $26.50 pr; 54" long, $27 pr; 63" long, $31 pr; 72" long, $31.50 pr; 81" long, $33.50 pr; 90" long, $36.50 pr. Please specify color. Made in the U.S.A.

ROSE CHINTZ FLORAL . . . a marvelous print on polished cotton. The tailored curtain has a 2 1/2" heading and is 104" wide. Please add the heading to the lengths listed. 63" long, $105 pr; 72" long, $115 pr; 81" long, $120 pr. Fishtail swag (lined), 53" x 108", $78 each. Made in the U.S.A.



Rose Chintz Floral



Balloon Curtain



FREE COLOR CATALOG

BALLOON CURTAIN . . . Capture charm and romance for those special windows. A 2 1/4" heading is complemented at the bottom with a 3 1/2" ruffle. Uses a standard single rod. Cotton/polyester permanent press in natural or white. 84" wide per panel. 48" long, $75 panel; 60" long, $91 panel; 72" long, $108 panel. Please specify color. Made in the U.S.A.



Balmore Lace

BALMORE LACE . . . a truly graceful pattern of flowers and ribbons. Lovely 60" wide panel with a stitched scalloped edging at the bottom and on both sides. 95% cotton/5% polyester in natural or white. 63" long, $47.00 panel; 84" long, $57.00 panel; 90" long, $63.00 panel; 95" long, $70.00 panel. Valance, 20" x 60", $22 ea. Made in Scotland.

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BAND OF COLOR . . . Crescent valance over tailored curtains. A 1 1/4" band of color in blue, rose, soft colonial green or cranberry adds just the right touch. Tailored curtains have weighted corners. Made of cotton/polyester permapress in natural or white. 86" wide per pair. 45" or 54" long, $24.50 pr; 63" or 72" long, $30.50 pr; 81" or 90" long, $36.50 pr. Tiebacks, $3 pr. Crescent Valance, 18" x 90" (10" drop in the middle) $16.50 pr. Made in the U.S.A.



Ribbon Tab

RIBBON TAB . . . classic tab curtain in natural cotton/polyester homespun trimmed with ribbon braid. Choose navy blue, delft blue, cranberry, green, gold, rust or brown braid. 84" wide per pair. 45" or 54" long, $31 pr; 63" or 72" long, $37.50 pr; 81" or 90" long, $44 pr. Tiebacks, $6.00 pr. Please specify braid color. Made in the U.S.A.

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When ordering use check, money order, Mastercard or Visa. Mass. res. add 5% sales tax. Postage/handling: orders under $75 add $5.00, over $75 add $6.00. **Phone toll free 1-800-456-0321, 24 hours a day, 7 days a week. Satisfaction guaranteed.**

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Why pound the pavement when you can do your Christmas shopping right from your mailbox? Curtains, crystal, quilts, clothing, crafts, kitchenware, furniture, food! Gifts for the house, the kids, your pets. . . It's all in these catalogs

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6 **Norman Rockwell,** one of America's favorite artists, had a keen eye for capturing us in the act of being ourselves. Choose from the museum's extensive collection of Norman Rockwell products. Books, prints, posters, calendars, cards etc. **The Norman Rockwell Museum at Stockbridge, $1.**

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16 **A World of Wonderful Catalogs.** Buy direct from around the globe and save a pretty penny on crystal, china, jewelry, gifts, clothing and much more. All new 1989 collection. Charge refundable with order. **International Catalogue Collection, $3.**

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21 **Casual & Beautiful.** There's no reason at all that these can't be given as practical, enjoyable gifts. The exclusive Barwa chair collection, butterfly and director's chairs. Scads of accessories for outdoor living and casual interiors. Year subscription. **The Patio, $1.**

22 **A Household Word** in New York since 1912 Pintchik now invites you to shop at home nationwide and enjoy the same incredible savings that made them famous. Order kit features Bali, Levolor, Del-Mar, Hunter/Douglas. **Pintchik Homeworks, $1.**

23 **Frombruchê is a Name to Remember** for custom lighting. Wall, ceiling and floor lamps reflect the 1920's. Victorian, traditional, country French and English styles. Brass, chrome, pewter and brass/pewter combinations. Catalog charge refundable. **Frombruchê, $4.**

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30 **Backyard Fun.** Kids love Woodplay's redwood swings, treehouses and clubhouses. You will, too, because they develop imaginative play and build strong, healthy bodies. Sixteen expandable models have safety features galore. **Woodplay, Inc. $1**

31 **Shoe Restyling, Recovering, Repair & Reheel Service.** Get extra mileage out of worn but still good bags, shoes, boots. Send them to Century. Their experts will reline, refinish, reglaze, restyle, reheel your leathers like new. **Century Factory Shoe Repair, $1.**

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33 **Choice Chairs** ready to paint or stain. Completely assembled, hand carved chairs (these are not kits) in more than 100 styles: Country French, Italian, French Provincial. Ready for your personal touch. Big catalog. **Marks Sales Co., $2.**

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37 **Discover the Delights** of shopping where shipments are prompt, and customers are treated with tender, loving care. Selection is incomparable, too. Curtains come with ruffles, fringe or lace trim. Also balloons, tabs, lined and insulated styles. 64 page color catalog. **Country Curtains, Free.**

38 **Brass And White Iron Bed Sale!** You can buy factory direct and save 50% on heirloom quality solid brass and white iron beds. Once in a lifetime savings! Special layaway and payment plans. Catalog offers large selection. **A Brass Bed Shoppe, $1.**

39 **Catalogs & Merchandise** from the four corners of the globe. Not only a fabulous collection of catalogs from 25 countries, but now, for the first time a selection of wonderful merchandise. Color catalog. **Shop the World by Mail, $4.**

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(Continued on page 150)

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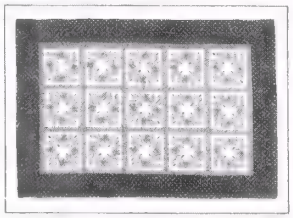
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(Continued on page 150)

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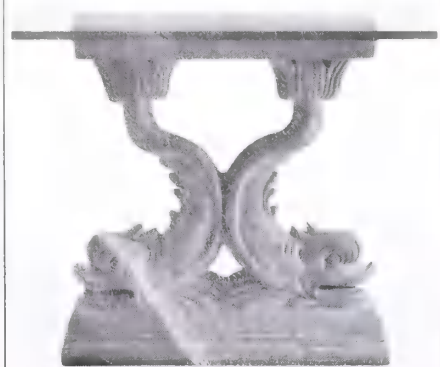
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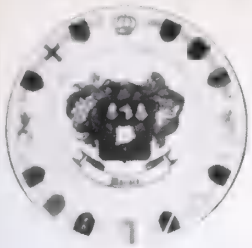
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(Continued on page 152)

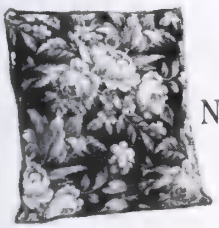
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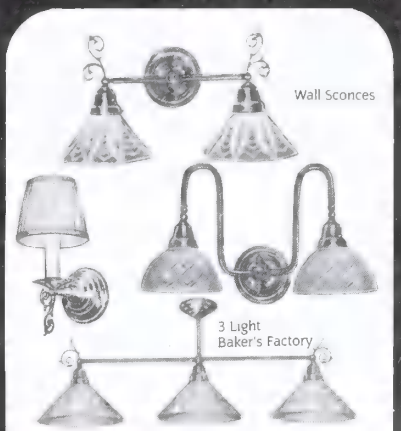


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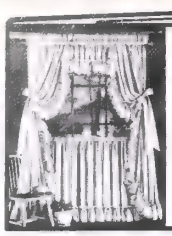
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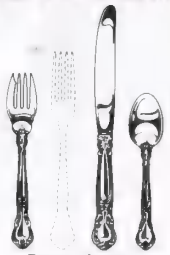
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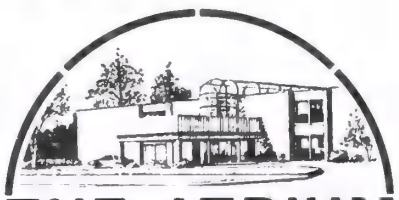
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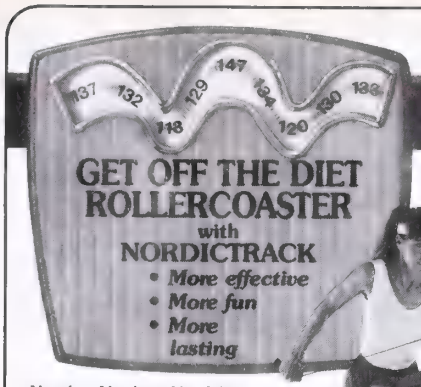
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(Continued on page 154)

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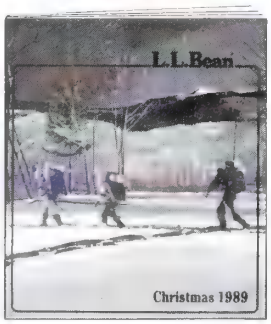
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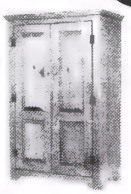
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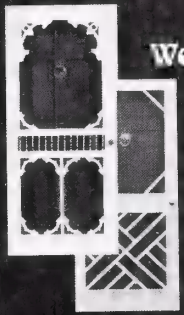
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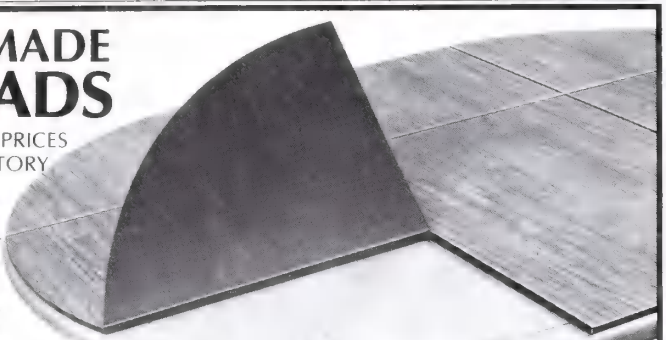
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80 **Bruce Bolind Catalog** keeps getting better and better. It's thick with 96-pages of budget-minded gift suggestions to delight family and friends, the boss, fussy Aunt Frances. Don't overlook the crystal collectibles and extensive selection of return address labels. **Bruce Bolind, $1.**

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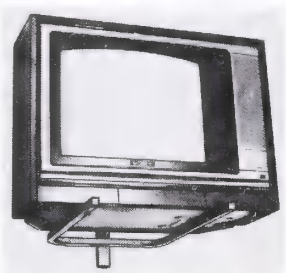


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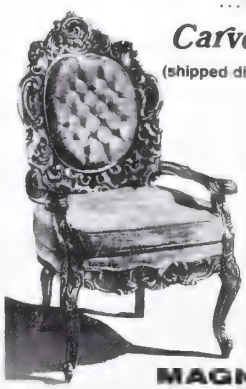
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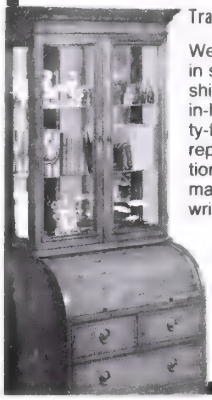
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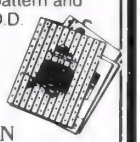
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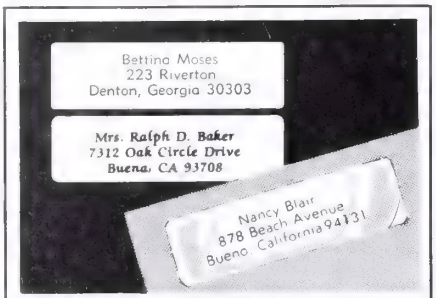


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(Continued on page 157)

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(Continued on page 158)

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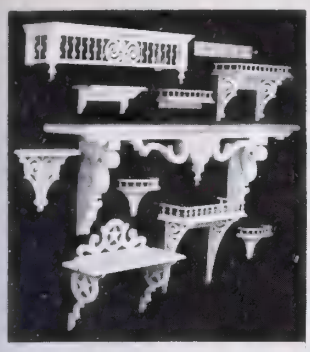
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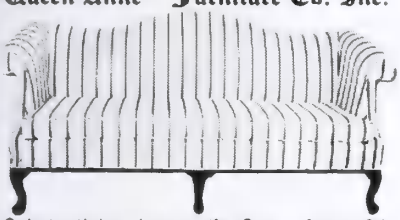


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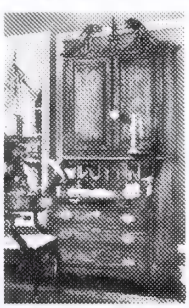
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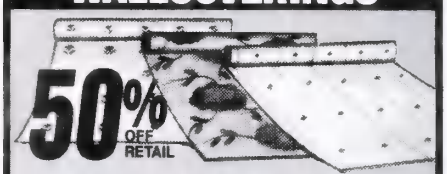
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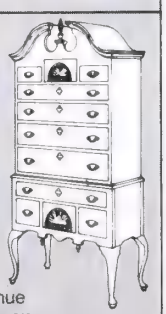


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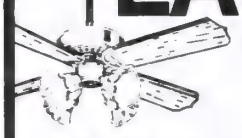
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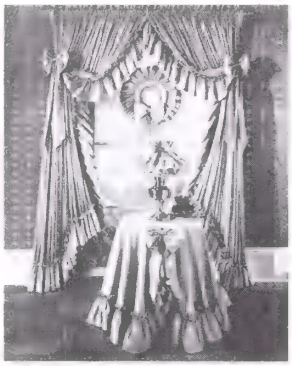
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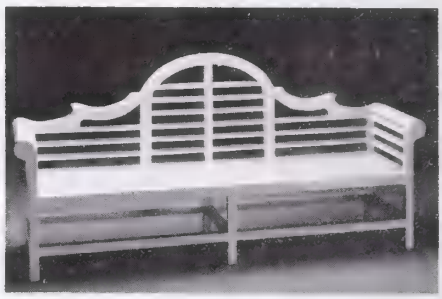
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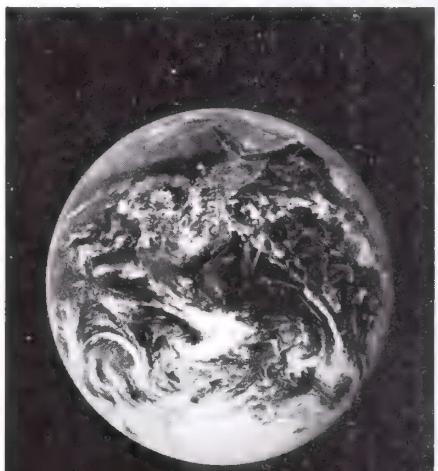
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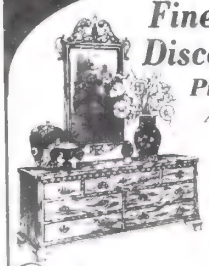


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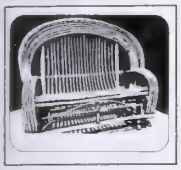
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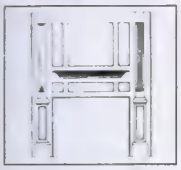
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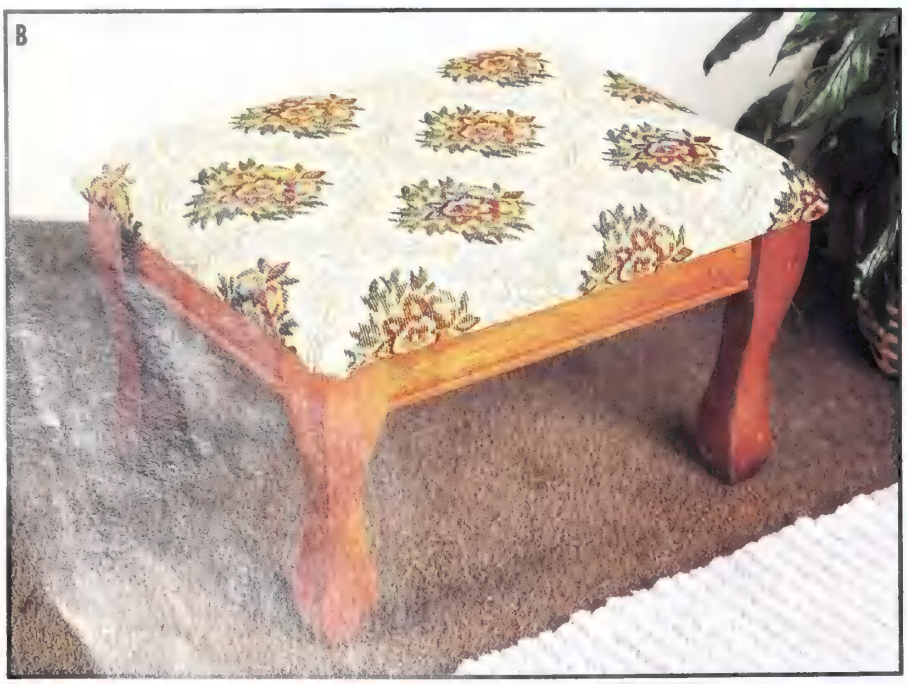
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **My table has a folding top. If you open it and push a button, the back rises and forms a unit of drawers so the table becomes a desk. Is this a unique piece? —L.P., Sperry, Okla.**



You have a harlequin table. Thomas Sheraton, a famous 18th-century English cabinetmaker, made many small tables that were used as pull-up dining tables. Larger dining tables were generally not in use until the 19th century. The harlequin table was designed so that weights would raise the drawer unit. The name "harlequin" came from weights that reminded the maker of the machinery used at stage plays with harlequin characters. Sheraton said it was used "not only as a breakfast, but also as a writing table, very suitable for a lady." Your table is probably from 18th-century England and, because the form is so unusual and desirable, would sell for over $7,000.

☐ **Made of painted iron, my garden bench is 45 inches long. When was this type of bench used? What is an old one worth? —V.S., Monroeville, Pa.**

Cast-iron furniture was very popular in the United States from 1840 to 1910. Foundries in all parts of the country made iron furniture and garden ornaments. Your bench follows a design that was patented in England in 1846. It was copied and patented in the United States in 1848. Foundries in Massachusetts, Illinois, New York, Ohio and other states made this "Gothic settee." Most date about 1855. Because your bench is a well-documented design, it is of higher value than most others, and should sell from $2,000 to $3,000.



☐ **I have a six-inch-high cow made of white-glazed pottery. The bottom is marked J.H. in blue. When were figurines like this popular? —P.G., Kinde, Mich.**



Cow figurines were very popular in the 18th century. They were made by potters in England, Germany, France and Holland. Delft is one name for tin-glazed earthenware or a pottery with a heavy glaze. Dutch traders brought back pieces of Oriental porcelain in the 18th century. The design and coloring was the source of designs for many delft pieces. The initials J.H. were used by Jacobus Adriansz. At that time potters made dinnerwares, figurines shaped like roosters, cows, horses and cuspidors, and many types of serving pieces. Eighteenth-century delft is rare and in great demand. A figurine like yours could be worth over $3,000. Have an expert determine its age and value.

☐ **This six-inch vase is made of layers of cloudy green and beige carved glass. It has the name D'Argental on the side. Where and when was it made? —Mrs. T.W., Wildomar, Calif.**



It is a cameo glass vase. The top layers of colored glass were cut out to create the flowers and leaves. One company well known for such wares was the Compagnie des Verreries de Cristalleries de Saint-Louis, formed in France in 1829. The company opened a retail shop in Paris with Baccarat and sold many types of cut and blown household glasswares. By the end of the 1890s they were making the very popular cameo glass, a multilayered acid-cut glass. Pieces were signed D'Argental, after one of the original manufacturing cities. The company is still in operation. A similar vase sold at auction last year for $550.

☐ **Can you tell me the age and value of my pitcher? It is white with black decoration on each side and is 12 inches high. —Mrs. C.W., Decatur, Ga.**



You have a creamware jug that was made about 1800 probably by an English pottery manufacturer known as Herculaneum. The potters made a wide range of dinnerwares and figurines, but they also made special pieces to be exported to the American market. Many jugs were made with pictures of ships, people or events pertaining to the United States. The picture on your jug shows the signs of the zodiac surrounding a picture of the goddess Aurora. That drawing of Aurora was used by several English factories during the 18th century. All Herculaneum jugs are of interest to collectors. Those with American scenes or symbols sell for about $4,000. Yours would be worth about half as much. ■

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ROLE MODEL



BARBARA D'ARCY: Her brave new model rooms at Bloomingdale's from 1957 to 1971 launched design trends from coast to coast.

By JANE MARGOLIES

THE PIONEER OF EUROPEAN COUNTRY

The year was 1957. In New York, a young visionary named Barbara D'Arcy had just taken charge of Bloomingdale's model rooms. Beginning with France, designer D'Arcy championed a series of authentic country styles—changing America's taste forever.

Today, it's hard to remember when "country" wasn't so popular. But Barbara D'Arcy fueled the revolution with her daring French country rooms.

D'Arcy conjured up the whole look—ceiling beams, ladderback chairs, wood-block fabric. "The point was selling furniture," says D'Arcy, who helped launch Bloomingdale's reproduction lines. But the public went wild for French country style.

Italy came next, then England and the rest of Europe and Asia. Eight rooms, twice each year, for 14 influential years. "I'd come to New York," says Atlanta designer Dan Carithers, "and go straight from the airport to Barbara D'Arcy's model rooms." Today, VP and director of merchandise presentation, D'Arcy looks back with satisfaction. "I had a feeling that country would work in America."■



BILLY CUNNINGHAM



JESSE GERSTEIN

THE LOOK MOVES ON: Now lightened up, French country easily mixes into American rooms. Chair, Pearson.

THE D'ARCY LEGACY: American manufacturers now painstakingly reproduce French antiques. Henredon's *buffet à deux* (*above*) copies one carved in the late 1700s.

COUNTRY IMPOSTER: Before D'Arcy, "French Provincial" reigned—stiff suites of white, gold and velvet (*below*) never, ever seen in France.



Our love of country styles has taken us around the world—and home again. Barbara D'Arcy was the first to show the way



TRENDSETTER: With curvy chairs and Provencal paisley, D'Arcy's French country room (*left*) drew scores of fans—and imitators.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

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The Rules Of Decorating

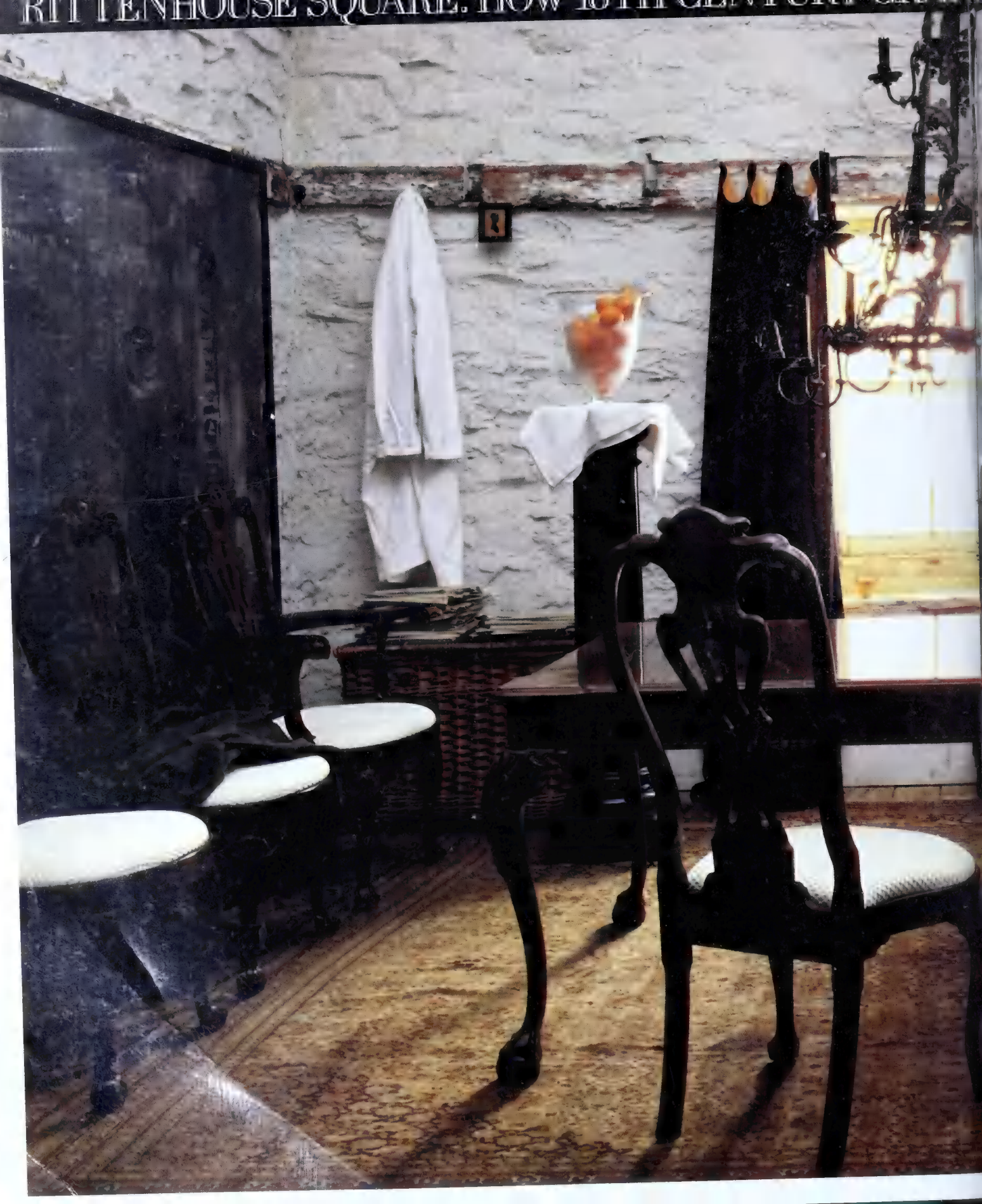


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OUR WINNERS
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98 Fine Lines

THE GOLDEN RULES OF DECORATING

73 Tradition is back—along with a revived appreciation for the age-old rules of design. Using examples from the masters of yesterday and today, we show you how to make rooms that will feel good for years to come.

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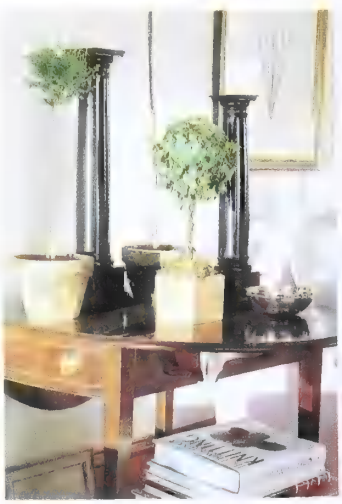
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COVER PHOTOGRAPH:
Designer Edward H. Springs illustrates the golden rule of comfort in this Charlotte Symphony Showhouse room. Soft colors and patterns soothe the senses while balanced details please the eye. For more decorating rules, see page 73. Photo, Billy Cunningham.



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73 Golden Rules

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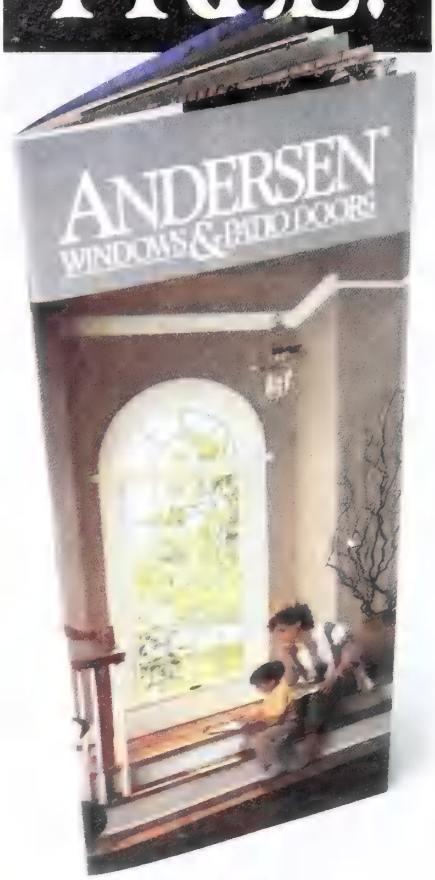


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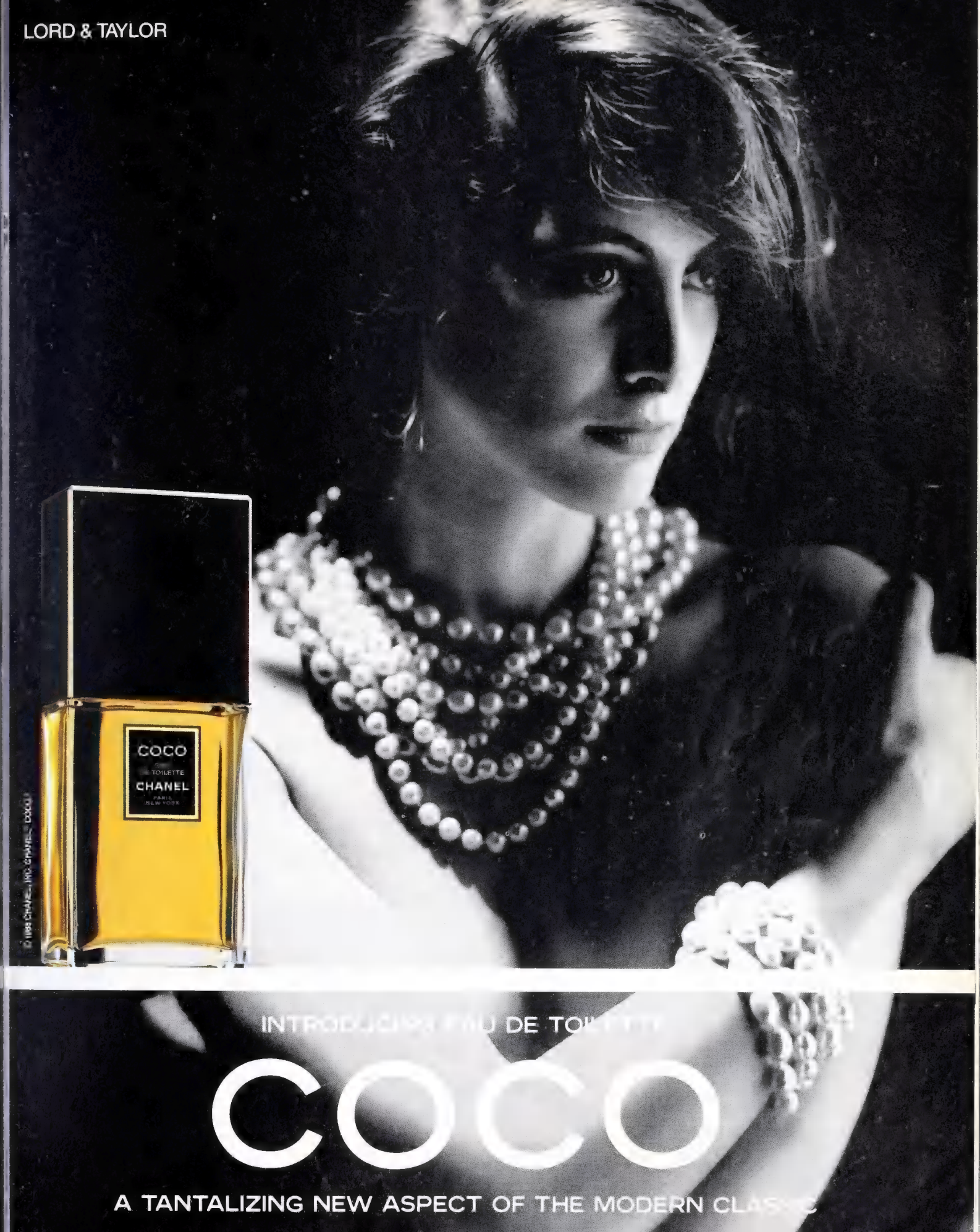
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RULES ARE AS OLD AS CIVILIZATION. WE MAY THINK ANYTHING GOES, BUT RULES—INCLUDING RULES OF DESIGN—MAKE LIFE WARM, SECURE AND EASIER



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At one of our brainstorming editorial meetings some months ago, when everyone was talking at once, tradition was our subject. Now that tradition is back, we were saying, there is a renewed veneration for the old-guard designers—Elsie de Wolfe, John Fowler, Billy Baldwin.

These designers knew the rules of timeless design, and their rooms, recorded in drawings and photographs, look like places we could still live in . . . or could still use as a base for interpretation. Tradition is back because we are tired of trendy fads and have swung around again to an appreciation of architecture and furnishings with serenity and balance—the way a home looks when the age-old rules have been followed.

That's what we were exploring at our meeting when someone said, "How about an issue on the Golden Rules of Decorating." We all stopped talking at once. "It's the right idea at the right time," I said, my mind beginning to race with possibilities. "Our readers will love it, because it's a new way to think about rooms—a serious and exciting way of helping." Several editors said, grinning, "I'd like to see those rules myself."

We all want to see those rules written down, because they explain a mystery. Why when we first stand in front of Thomas Jefferson's beloved Monticello do we feel such a sense of harmony and pleasure and *familiarity*—almost as though a small American Palladian villa were part of our own lives. Why when we walk into a perfect room in Colonial Williamsburg do we feel such a tingle of recognition? It is because the highest rules of design have been observed in these places, and those rules fulfill the universal human need for order and beauty.

We looked into the writings of distinguished designers all the way back to the Italian Renaissance and interviewed today's decorators to learn who their mentors were. Our Renaissance man, Andrea Palladio, reached back to Vitruvius, the rule giver of Ancient Rome.

Rules, of course, are as old as civilization. We may think we live in an anything-goes world, but if we didn't follow rules of law, etiquette, even grammar, life would be harsh. Rules make life warm, *easier*, secure—rules of design included.

Young people in their first homes hunger for rules. How should they arrange the furniture? Which chairs go with which table? What does ceiling height have to do with the curtains? Can they use something unconventional that they've fallen in love with? In our story on the Golden Rules of Decorating, starting on page 73, master designers answer these and many more questions.

We don't outgrow our dependence on rules—home furnishings are too expensive at any stage of life to permit many mistakes. But as we continue to absorb the lessons of beautiful rooms—in our travels, on house tours, at showhouses, in print and on film—the rules underlying those rooms become subliminal messages that guide us. We thought it was time to spell them out.

The guidelines that we set out were developed by eminent designers not only from the Renaissance but also from the late Victorian and Edwardian periods and the mid to late 20th century. We looked for exemplars both in decorating history and in the present, making the cheering discovery that many of our 1989 designer-showcase winners fulfilled that role. I was fascinated to see that every room exemplified at least a few of our 10 rules, many exemplified most of the rules, and a few demonstrated all of them.

In this issue we ponder rules, but anyone devoted to design knows wonderful examples of rule breaking, a form of spice that can be added only by those who know the fundamentals in their bones.

Not every rule can be bent. Suitability, for example, remains a necessity; so does warmth. But scale we can play with, and I'd like to tell you how.

Keith Irvine, whose deeply inviting bedroom on page 86 illustrates our rule of warmth, commented when we chatted recently, "Of course the architecture needs to be in proportion and scale, but then we always like to give each room a good kick in the pants. In a tiny cramped room, I hate to bring in only tiny-scale furniture, the way some people think it must be done. We think one walloping big out-of-scale piece creates character. I have a little guest room in the country, where a red-painted canopy bed occupies half the space—a sort of room within a room. It's the only part of the house that I don't redecorate."

Scale is a thought-provoking subject. I have often noticed that most errors of scale occur in the opposite direction from Keith's bold stroke. People timidly make their tables and lamps, even their sofa, too small rather than too large. And scale is subject to evolution, as is every rule. In John W. Craft's dining room, for example (page 89) that grand old room had undoubtedly once housed a single grand table, but the decorator's contemporary awareness for human scale told him to use a pair of tables instead.

Loving our rooms is the goal behind all the rules of decorating from the time that design began. It's also the goal behind every issue of HOUSE BEAUTIFUL. And, it's always our wish for you.■

JoAnn R. Barwick

JoAnn R. Barwick
Editor



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STYLE BEAT

MELTING POT

Umbrello, in NYC's SoHo, features African, Italian and American country designs. Former film producers Jaci Judelson and Steven Werther (*right*) called on old friend Mel Bourne, set designer of the Woody Allen classics *Annie Hall* and *Manhattan*, who concocted the inventive adobe-Caribbean-African-inspired space. Lodge pole bed (*right*) crafted in Wyoming, $1,200; English teak chaise (*below*), $604. Umbrello, 379 W. Broadway, NYC 10012; 212–941–7800.





GEORGE BENNETT



ELIZABETH HATHON

Like Fulper art pottery, Fulper tiles were de rigueur in Arts and Crafts interiors of the early 1900s. Now the granddaughters of William H. Fulper II have revived the tiles (*above*), available in 14 jewel colors. Brochure: Fulper Tiles, P.O. Box 373, Yardley, PA 19067. Sample box of all colors, $50, plus $5 shipping.

A GOOD YARN

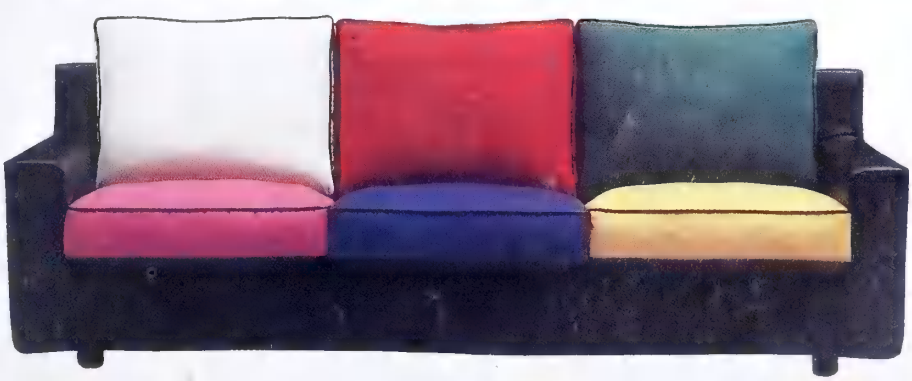
Treadles (*right*) is a store that specializes in handwoven rugs, blankets, table linens and throws. Lisa Wagner (*below right*), who named the store for the pedals on a floor loom, offers works in mohair, alpaca, silk and cashmere by over 75 different weavers. Custom orders in special sizes and colors available. Treadles, 351 Bleecker St., NYC 10014; 212–633–0072.





JEFF McNAMARA

French fashion designer Jean-Charles de Castelbajac brings his knack for bright colors and strong shapes into the home with his first furniture design (*below*), the "Multicolor Jean-Charles" sofa. In leather, $5,895; in cotton, $3,250. From Ligne Roset. For information about stores in your area, call: 212–685–2238.►



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Editor KATHLEEN MAHONEY
Photographer JEFF McNAMARA

Motifs plucked from nature can turn any space into a garden room. *This page, top row:* "Bordure Quimper," Sandpiper Studio; "Coquillage," Sterling Prints. *Second row:* "Rosy Swag," Laura Ashley; "Rose," Hobe Erwin. *Third row:* "Documenta," Osborne & Little. *Fourth row:* "Stafford" and "Fuchsia," both, Sterling Prints. *Fifth row:* "Ribbons," Sterling Prints; "Imperial Pansy," Waverly. *Sixth row:* "Sea Coral," Cowtan & Tout. *Below:* "Age of Grandeur," Hines & Co. ►





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DINNER AT EIGHT

When Victor Hugo's restaurant opened earlier this year in Beverly Hills, Ruth Reichl, restaurant critic for *The Los Angeles Times*, hailed it for its "civilized" dining. On the site of the original Victor Hugo's, a celebrity playgound of the 1930s, the new restaurant features chef Yves Buso's California cuisine (*below left*). The room, updated by Los Angeles designer Brent Saville, is as notable for its comfort as its soaring pewter-toned space (*below right*). Victor Hugo's, 235 N. Beverly Dr., Beverly Hills; 213–858–7292.



JEREMY SAMUELSON

Look back and smile at the merchandise of tomorrow, shown at the 1939 New York World's Fair (*right*). Marking the fair's 50th anniversary, the Museum of the City of New York mounts "Selling the World of Tomorrow," a trove of souvenirs of that futuristic consumer wonderland, through August 12, 1990. Design lectures and symposium planned.

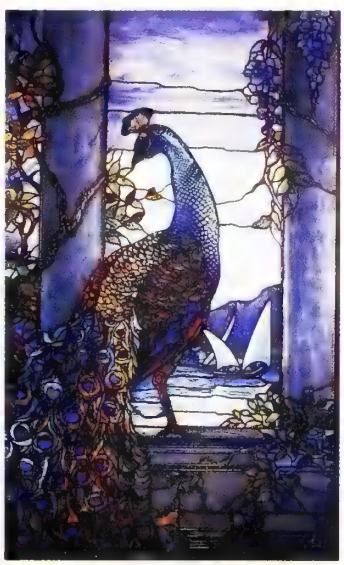


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MICHAEL DUNNE



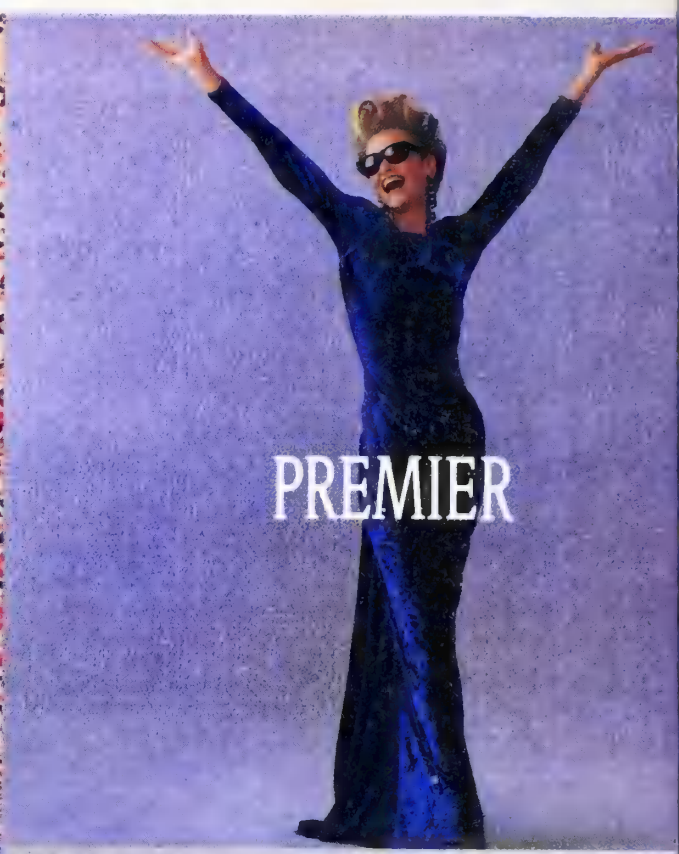


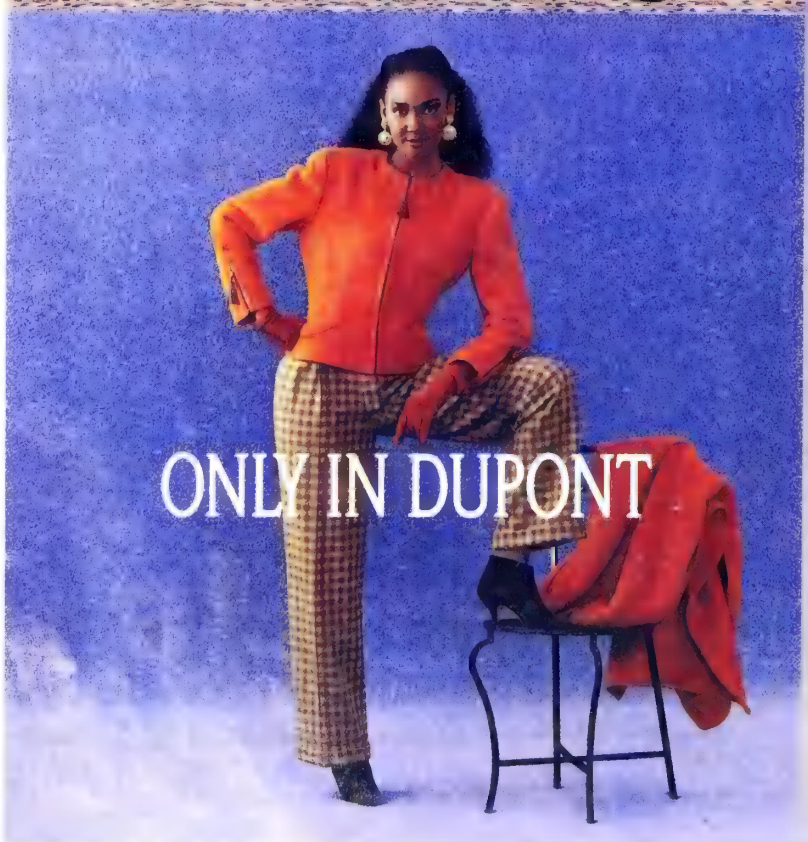
Louis Comfort Tiffany designed his shimmering stained-glass windows (*far right*) as commissions for tycoons' mansions, then turned the leftover glass shards into lamps (*right*). See his art works in "Masterworks of Louis Comfort Tiffany," through March 4, at the Renwick Gallery of the Smithsonian Institution's National Museum of American Art, Washington, D.C., sponsored by Tiffany & Co.

ART DECO GETAWAY

The sea tractor (*above*), an amazing contraption that ferries guests from the mainland, is only one of the attractions of the Burgh Island Hotel, on an island off England's South Devon coast. Built in 1929 in Art Deco style, the hotel has since been revamped by owners Beatrice and Tony Porter. Guests relish a period ambiance bolstered by afternoons of Devon cream teas and evenings of dancing cheek to cheek in the revived ballroom. All 14 rooms are suites with sea views; tab, starting under $100, includes breakfast and dinner. Open year-round. For a brochure, write the hotel at: Burgh Island, Bigbury-on-Sea, South Devon TQ74AU, England. ►







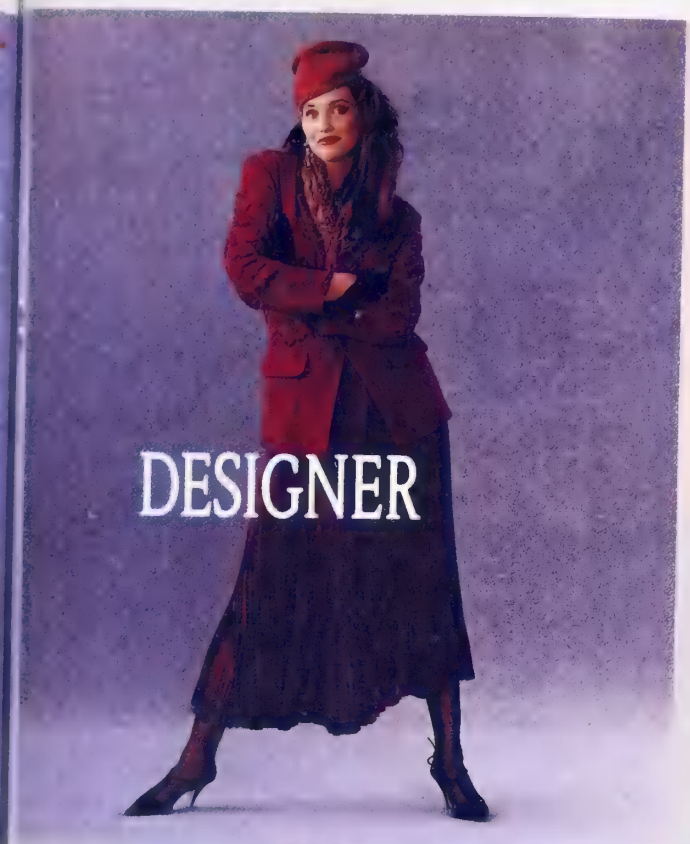


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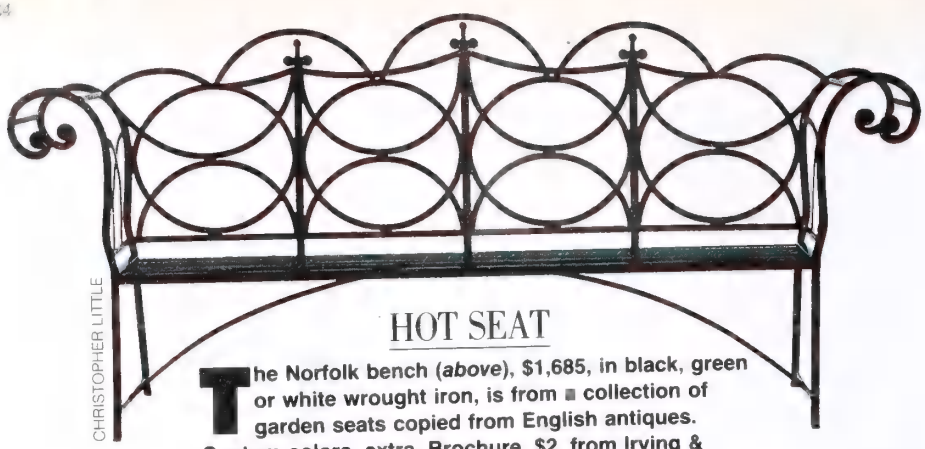






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HOT SEAT

The Norfolk bench (*above*), $1,685, in black, green or white wrought iron, is from a collection of garden seats copied from English antiques. Custom colors, extra. Brochure, $2, from Irving & Jones, Village Center, Colebrook, Conn. 06021.

An enterprising art dealer is always looking for new talent. But when a house painter named Dan Dunton appeared in her London gallery claiming he "did cows," dealer Stephanie Hoppen (*below*) was dubious—until she saw the paintings. Dunton's portraits of cows, dogs, pigs and houses are modern renditions of a venerable English primitive tradition. About 25 Dunton works appear Oct. 3–31 at Hoppen's New York gallery, 305 E. 61 St., 212–753–0175. Pig (*below*), $2,250; the dog portraits start at about $1,750; houses, $1,500.

JEFF McNAMARA



In the hats-off department: designer Mary Dial's imaginative celestial room, (*right*), at the 1989 Kips Bay Decorator Showhouse. It was "a miserable small space," Dial recalls, with two closets on either side and virtually no room to move around. She took out the closets, knocked out the ceiling and added a dome. Into the dome went sculptor André Dubreuil's futuristic rotating light sculpture. Luis P. Molina worked the paint wizardry, devising the cloud-spun blue walls. The showpiece is the floor (*inset right*), painted to look like tiny pieces of mosaic tile, spangled with stars. After heroically spending hours on his knees painting the faux-mosaic squares, Molina said, "Actual tile might have been easier." Mary Dial Design: 212–371–2144; Luis P. Molina: 212–315–5772.

MICHAEL DUNNE





STEVE COHEN

PILLOW TALK

This pert spaniel is one of Mario Buatta's new needlepoint pillows for Thimbelina. Kit, $125; finished pillow, about $350. Where to buy, write: Thimbelina, 'Gansett Snuggery, Main Street, Amagansett, N.Y. 11930.

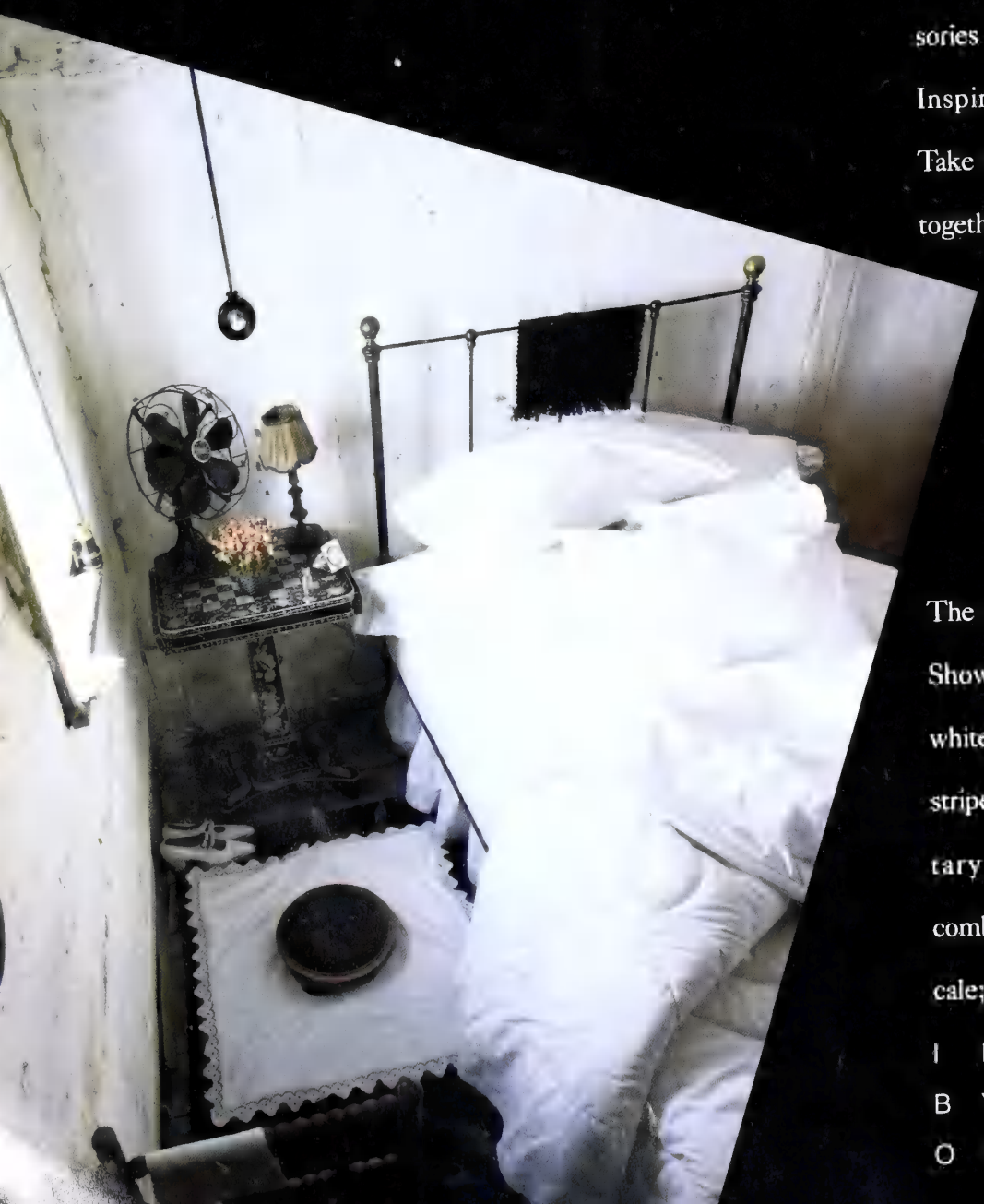
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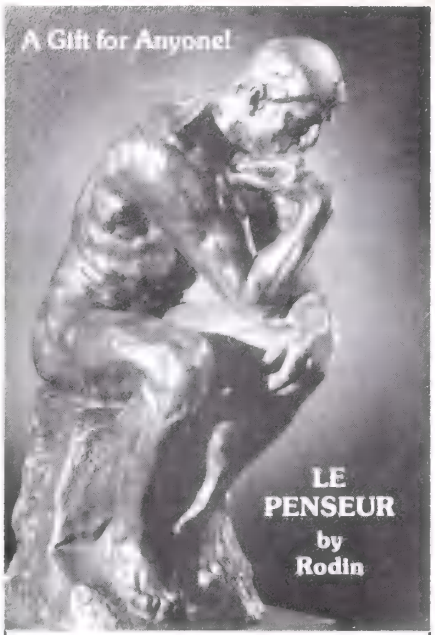
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FROM THORNHILL FARM



I remembered my mother's yellow pea soup. I may not look Swedish, but I know the right flavors

By DEE HARDIE

As a birthday present, and probably as a consolation prize as well—we have *yet* to move our furniture into our new Vermont house—Tom took me to Stockholm, a dream come true.

A kaleidoscopic trip indeed, but it was a smorgasbord I shall never forget. Stockholm, especially at night, is the most beautiful city I have ever seen, anywhere.

And I went to Sweden on a scavenger hunt. I went to find someone who looked like me. Surrounded most of my life by those descended from Anglo-Saxons, I've always delighted in being a hybrid—half Swedish, some French and English. But I've often wondered just *how* Swedish I was.

I do prefer cold weather, and I love painted furniture. Were I able, Thornhill would be a Carl Larsson-like house, provincial and painted furniture everywhere. But does this mean I am Nordic or merely a mélange?

When one is older, and has more time, one wonders about the patterns of life. The fabric, the weave, the why. I always thought a visit to Sweden might be my answer. Great expectations can often be simple thoughts.

On the drive from the airport were legions of birch trees, very much like those in Vermont. In Sweden, every once in a while I saw a tidy yellow country cottage. Immediately I thought, why hadn't we painted our new summer house in Vermont this buttercup color? It's so appealing. But it was all pure emotion. I was trying too soon to identify. I was trying to grow new roots from a heritage I hadn't yet found.

The Grand Hotel is magnificent, its front lawn an avenue of water. From our bedroom, our view was of the Royal Palace, Parliament, Old Town and the Royal Opera House. At night the city lights looked like a tiara of rubies and emeralds and diamonds.

On each of our beds the cover was only a plump white eiderdown. I would curl and wrap myself in its warmth, happy in my Swedish cocoon. Tom, however, soon requested sheets and blankets. Aha, I thought, *I* am a true native.

This inner victory soon dissolved when we met Charles de Marie, the general manager. Tom said, "Doesn't my wife look Swedish?" The manager answered, "Yes, a bit, but *you*, Mr. Hardie, look *very* Swedish." He should see Tom in his Scottish kilt, but I'm afraid he also saw right through me.

Still I kept looking. I did see some older men who resembled my grandfather Adolph. And we saw as much as we could—from a backstage tour of the Royal Palace by a young curator, Per Ahlden, to a visit to Drottningholm, the royal residence, yellow and stately. And I'll never forget seeing boys fishing for salmon from city bridges.

But it was on "Torsdag," or Thursday, that unexpectedly an old pattern came back. For lunch I had the dish traditionally served on that day—"ärtsoppa med pannkakor"—yellow pea soup with pancakes.

I suddenly remembered my Swedish mother making delicious yellow pea soup in Boston, when I was too young to realize it was part of *our* past. Now on Thursday at Thornhill we serve the same. I may not look completely Swedish, but I certainly know the right flavors to bring home to Maryland!

GRAND HOTEL ÄRTSOPPA

Ingredients: 1-1/2 cups dried yellow peas, 1/2 lb. ham or ham bone, 3 qts. bouillon, 1 onion, 1 bay leaf, thyme and marjoram

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JEFF McNAMARA



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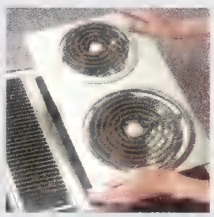
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ARCHITECTURAL DESIGN

A PASSION FOR DETAIL

For two New York architects, it's the small things that turn a house into home







Eye-opening designs from Shelton (*right*) and Mindel: the frame of their "Charlie Horse" chair debuting this fall; a pop-in-back frame from their Window Chair Collection; a bold racing-stripe loveseat; and a playful entrance for a new, light-filled home.

By ELAINE LOUIE

For New York architects Peter Shelton and Lee Mindel, little things mean a great deal. These partners' extraordinary attention to detail—to seeing the whole picture of home rather than a mere series of rooms—holds lessons for us all. Whether tackling a 1,000-square-foot apartment or a 10,000-square-foot house, Shelton and Mindel take on every inch, from floor to ceiling, and often all the furnishings in between. "You shouldn't go into a home and experience just one thing—a great ceiling, a great sofa or a great facade," says Mindel. "We believe in an integrated environment."

As two bright stars among today's rising architects, Shelton and Mindel (43 and 37, respectively) are now accomplishing work with some signature themes: a judicious use of luxurious materials, a painstaking and rewarding passion for detail; the surprise of subtle visual tricks. As a result, Shelton and Mindel create gracious spaces that often seem larger and grander than they are—livable rooms filled with detailed elegance.

Cheerfully, the pair admit their obsession with detail. "With us, one thing leads to another," says Shelton, laughing. "You want a new light switch? To do that, we have to take down the walls. But the walls will leave a mark on the floor, so we will have to change the floor." Mindel agrees. "The idea of cutting off the design process at a certain point seems foreign to us," he says. "An environment is always the sum of its parts, including lighting, furniture and decorative objects."

To open up a space, Shelton, Mindel may frame the view of another room with an interior window. They may add light and interest by designing floors with glass-brick areas. A Shelton, Mindel rug with dark squares might mirror their design of a coffered ceiling above. Or, a parquet floor in a dining room will echo the wood inlay of the table. In all, their designs have elegant harmony and a feeling of fine comfort.

Shelton and Mindel, however, are hardly design dictators. "We don't believe in arbitrarily discarding things," says Mindel. "We're not into waste."

The pair have long been custom-designing furnishings for specific projects. They branched out four years ago, creating their own line of gracefully clean-lined architectural furniture for Luten Clarey Stern Inc. Today, they design rugs for V'Soske and recently introduced a collection of upholstered pieces for Unika Vaev USA.

Yet architecture remains their first love. And Shelton, Mindel clients tend to know what they've signed up for. "Our clients run the gamut from twenty-year-olds to seventy-year-olds who are interested in exciting design," says Mindel. Like all other good architects, the partners keep foremost in their minds the needs of the people who live in a home. When asked how much a client influences the design of a project, Mindel says: "Entirely, but it is our best fantasy of them. When we are designing a space for someone, it's as if we were making a movie about him, and we cast the best possible actor in the role."

It was a similar approach to architecture that first led Shelton and Mindel to join forces. The two met almost 20 years ago as undergraduates at the University of Pennsylvania, then drifted apart after graduation. Mindel headed for Harvard Graduate School of Design, while Shelton went off to Pratt Institute. In the mid-70s, the pair met again in New York. Both had put in stints for such

(Continued on page 39)

PHOTOS LEFT AND MIDDLE, BILLY CUNNINGHAM; RIGHT, DAN CORNISH/ESTO

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Queen Guinevere *shown smaller than actual size of approximately 19" in height.*

A PASSION FOR DETAIL

Continued from page 34

large firms as Edward Durrell Stone, and Skidmore, Owings & Merrill, and both men were disenchanted. In 1978, the two forged a partnership.

In 10 years of working together, the architects have, of course, influenced each other, as well as developed their own ideas. As their projects become larger, their approach turns more confident. Four years ago, the partners took on Mindel's own 1,000-square-foot apartment, giving it architectural charm and making it feel roomier. Taking their cue from the mullioned windows of the 1920s apartment, they installed a unifying grid motif.

The grid crisscrosses the apartment, starting out as white-on-white on a recessed wall in the entry. The pattern is continued by an open railing that outlines the dining area and is used again on paneling in the hallway, where cupboards and a sound system are built in. "The grid is not overpowering, because it's light," explains Mindel. And the repeating pattern acts as a unifying background and gives a once-ordinary room the Shelton, Mindel trademark of elegance.

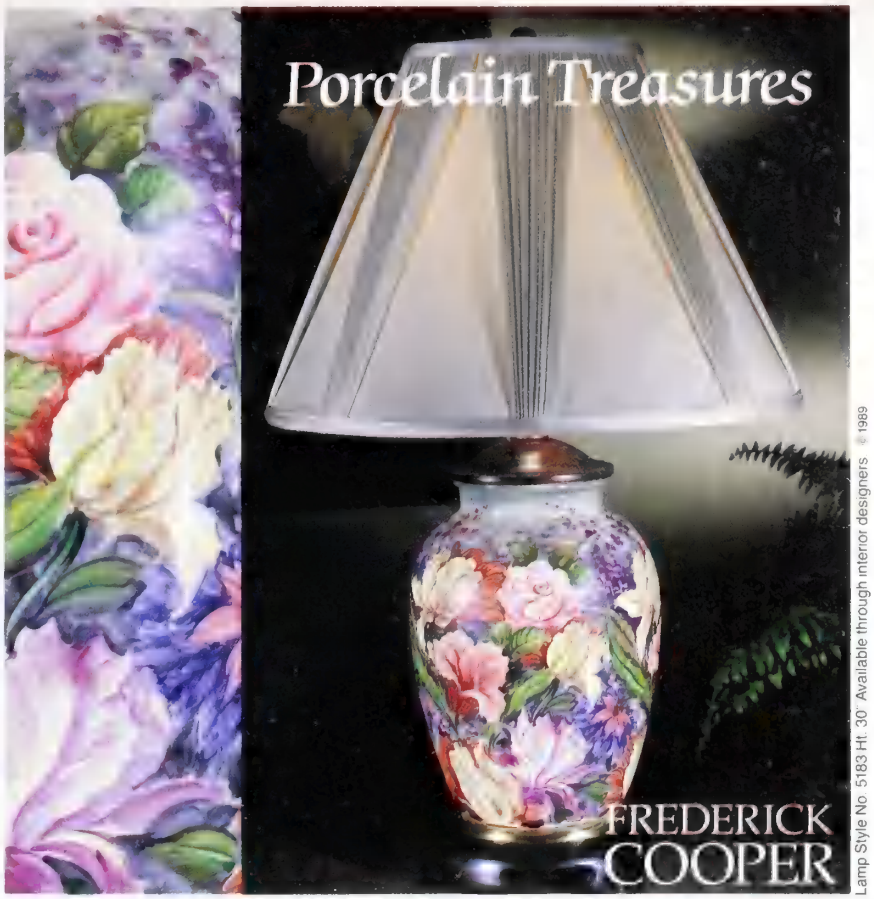
Another favorite technique is the architects' penchant for bringing in the outdoors, maximizing a house's natural light. When a family living in a Colonial house in Short Hills, N.J., asked for a second, more casual living room, they also wanted a tower to give them a view of nearby cliffs. The architects built the two-story tower with an airy tree house in mind. The space has three prominent windows that not only bring in light from all sides but, when seen from the outside, turn into architectural "picture frames," offering views of the interior.

For another New Jersey house, the architects again "mixed the inside with the outside," as Mindel describes it. The site for the proposed house meant the front would receive southern light, while the back would be dark. The trick was to bring light into the entire house, making it feel airy while also hiding the neighboring houses.

Shelton, Mindel's solution has made generous use of glass walls, with a steel-framed skylit corridor running the length of the house. For privacy, they built freestanding redwood walls a few feet away from the house itself. "Here," says Mindel, "the structure really is the ornament."

For Shelton and Mindel, this is often the case—to them, architecture and ornament are inseparable. They're true practitioners of Mies van der Rohe's dictum: "God is in the details."■

A frequent New York Times *contributor, Elaine Louie is writing on a book about design for entertaining.*



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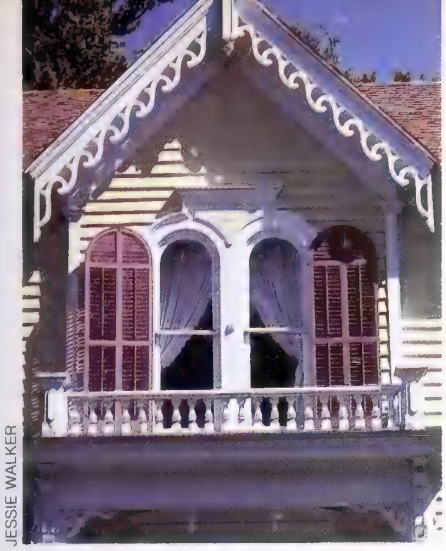
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JESSIE WALKER

MAIN STREET REVISITED

LIKE TRAVEL IN A TIME MACHINE, VISITS TO THESE HISTORIC MIDWEST TOWNS TRANSPORT YOU BACK TO THE 19TH CENTURY

By DAVID STANDISH



PERRY STRUSE



BALTHAZAR KORAB



PERRY STRUSE

Typical of Victorian embellishment in Galena, Ill., gingerbread highlights a gable (*top left*). An 1843 homestead (*above*) embodies the simple architecture of Nauvoo, Ill. Rappites, who settled New Harmony, Ind., in 1814, built simple log cabins. Later, some houses were adorned with Queen Anne spindlework (*right, bottom and top*).

A paradoxical combination of benign neglect and active restoration has left three little river towns—New Harmony, Ind., and Nauvoo and Galena, Ill.—looking much as they did 50, 60 or even 100 years ago. Visiting them is like stepping into Mr. Peabody's Wayback Machine, and there's no better time to savor their charms than October. When the small-town streets and lawns are covered with a patchwork carpet of bright fallen leaves and the sky is clear as a vast blue diamond, these towns—among the oldest in this part of the country—are at their Kodachrome best.

New Harmony and Nauvoo were founded on spiritual beliefs, and their down-home utilitarianism is one of their main charms, but Galena grew out of the solid rock of profit—from the lead deposits discovered along the Galena River—so it's noticeably more showy than the other two.

Utopian Community in Indiana

Of the three, New Harmony was settled first, carved out of the wilderness by a religious group known as the Rappites, after their leader Father George Rapp. Believing that the millennium was at hand, Rapp had gathered followers in his native Germany, and they first settled not far from Pittsburgh, creating a community they called Harmonie in 1805. The town did so well they soon outgrew it and moved on to Indiana, where they founded New Harmony in 1814. They continued to prosper, becoming the envy of their neighbors through their industry and the quality of the goods they produced for trade—agricultural products, barrels, silk goods, even whiskey and beer.

The Rappites did so well, in fact, that in 1825 they moved *back* to Pennsylvania, to be nearer good markets for their products. They sold New Harmony lock, stock and 180 buildings for about $125,000 to Welshman Robert Dale Owen, who had made a fortune in industry, and whose head was also filled with utopian ideas.

Unfortunately Owen's followers were a more motley crowd than the Rappites had been, with a good proportion of loafers and freeloaders among the hard-working and high-minded, and the Owenite social experiment failed in less than three years. Many Owenites stayed on, however, making considerable contributions to science (especially to the science of geology) and to the new state of Indiana. Some of their descendants still live in New Harmony.

As you come into town from the west, over the silver bridge spanning the muddy Wabash, New Harmony seems to be sleeping beneath a cloud of trees, although in autumn it's more like the flames of a bonfire burning in reds and yellows, caught in super-slow motion. There are so many trees in

(Continued on page 44)

MAIN STREET REVISITED

Continued from page 43

New Harmony, in fact, that the visitors' center offers a map of the most "historic."

Today it's a town of about 900 people, nearly the same size it was in 1820. And it remains so peaceful and old-fashioned that there is even a daily gathering of elderly gents outside the furniture store on the corner of Main and Church streets, where they sit in a row of chairs like a solemn jury, watching the world go by.

At first blush New Harmony looks like other quiet blue-highway towns in the Midwest, but quickly you see the difference. There's not a single Burger King or even an ugly new bank building. The few commercial blocks along Church and Main have changed little since 1910. Most of the rest of the town stopped growing about 1860, and many buildings date back even further than that. There are no curbs on the leafy residential streets, some of them still gravel lanes.

Because the Harmonites laid out their town to look like a garden, they set simple frame and brick buildings well apart from each other, leaving space between for orchards, wide lawns, and gardens.

And it's still pretty much like that, a place so tranquil and redolent of early Americana that you half expect to run into Andy Hardy bopping along one of the side streets.

A good place to begin to know New Harmony is the Atheneum, an incongruously modern all-white museum and exhibition center designed by Richard Meier. Altogether there are about 20 restored early buildings and homes that can be visited, and most come with their own knowledgeable guides.

Start with the David Lenz House, just a short walk from the Atheneum. Built in 1820, it is a simple, compact, unpainted clapboard-frame building, whose clean lines and widely spaced windows form pleasing proportions. It is probably the purest example left of a Harmonite house, all of which were identically made, the same size and design, a physical emblem of communal ideas. The handcut identical parts, from beams to floorboards, were interchangeable in all houses and were a pioneer form of prefabricated housing.

Many splendidly kept original homes are still privately owned, and may be ogled from the sidewalk but not toured.

Down the street from the Lenz house, beyond a row of log cabins replicating the first small crude buildings the Harmonites built, is the Fauntleroy House, which began as another Harmonite house. It was added on to until after the Civil War, apparently by southern sympathizers, because it looks like a house in Louisiana.

Just behind the Fauntleroy House, not far from the Wabash, is the Harmonite Cemetery, with its unmarked graves, a riverside expanse of grass the Harmonites share with Indian mounds they left undisturbed.

Other buildings of interest are the Opera House on Church Street and the Workingman's Institute, whose second floor is a mixed-bag museum with a collection along carny lines—everything from fossils and New Harmony's first fire engine to a stuffed two-headed, eight-legged calf.

Mormon-Built Nauvoo

Everybody knows that Brigham Young brought 'em West to settle in Salt Lake City, but how many non–Mormons remember that the migration started from Nauvoo, Ill.?

Present-day Nauvoo, now a pleasant little Main Street town of 1,100, has grown up on the bluff overlooking Old Nauvoo, whose riverside setting is similar to New Harmony's. Nauvoo is more dramatic, however, set on a wide swoop of the Mississippi River, with river views in three directions.

It's a gorgeous spot, truly the "beautiful place" implied by its name (taken from the Hebrew), and so called by its founder, Joseph Smith, father of the Mormon church, who as a young man in upstate New York in the late 1820s discovered a set of golden tablets that were, according to Smith, God's



word newly revealed. He quickly found believers in his tenets of latter-day saints, but even as his religion grew, it seemed to make enemies. So in the space of 10 years the Mormons had moved from or been chased out of towns in Ohio and Missouri before gathering in Nauvoo.

Smith's plan for the town was unusual. The idea was to have an agriculturally based *community*. Not isolated farms or, strictly speaking, a town, either. It was more of a spacious suburb, with fields of crops instead of lawns. He planned it in four-acre lots, with houses to be built in the corner farthest from that of the nearest neighbor. Small by today's standards, most were built of brick in a pleasingly unadorned Federal style handed down from the New England puritan stock of the early Mormons. (Both Joseph Smith and Brigham Young were born in Vermont.) The result is a landscape as tranquil and soothing as a pastoral painting. The number of houses per acre is unlike anywhere else, except perhaps in northern Italy with its medieval farmhouses strewn among the grape fields.

Old Nauvoo lasted only about seven years before the Mormons were forced to abandon it after the 1844 lynching of Joseph Smith and his brother in nearby Carthage. But much of old Nauvoo has been brought back to life. The site of Smith's martyrdom (he's buried here), Nauvoo is important to Mormon history, and the land is being bought up and the town being carefully restored.

Except for the sight of fat beige Winnebagoes with modern Utah plates, a morning or afternoon spent walking around old Nauvoo is more of that time travel. As in New Harmony, most of the houses are furnished in period stuff, though in Nauvoo many of the objects actually belonged to the houses' original owners.

Should you tire of house tours, cross Highway 96 into the state park and visit the Historical Society Museum. Along with Mormon memorabilia, you can find 200 arrowheads from many states, wired in radial patterns to a painted plywood sheet, as well as a selection of geodes in pumpkin sizes. It's more like someone's dusty attic than a museum, and the sweeter for it.

Galena: "The Town That Time Forgot"

Galena, while as historic as Nauvoo and New Harmony, is something completely different. The founding fathers were more interested in filling their wallets than pleasing God in Galena, and their fancy old mansions are a testament to their fondness for the things of this earth. Galena has a *swagger* that the other two lack.

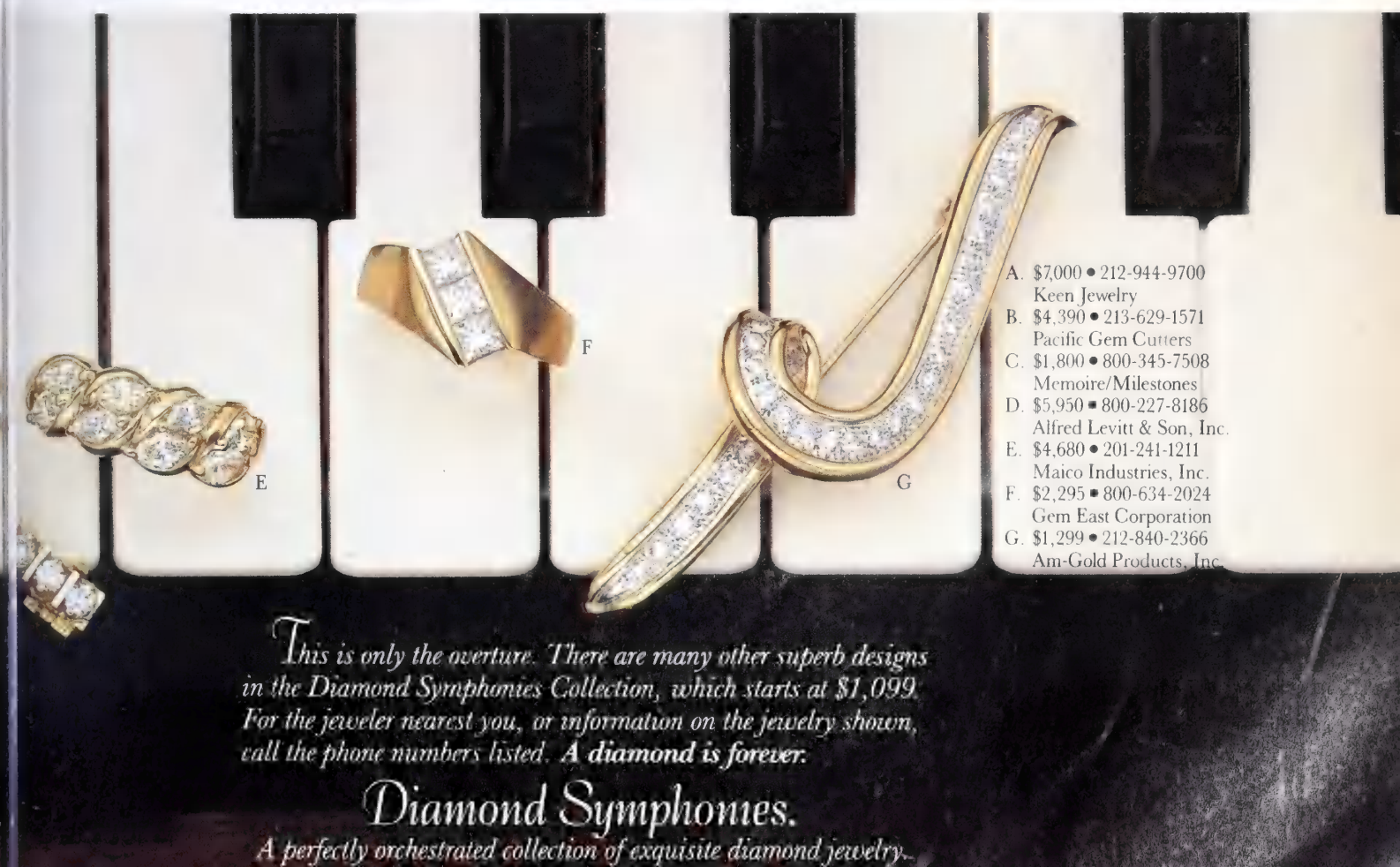
Incorporated as an official city in 1826, Galena, named for the lead ore in the hills along the river, gradually expanded from mining to trade, becoming one of the northern Midwest's major cities, with a population of 14,000 in the 1850s. Galena was bigger and more important than Chicago until the coming of the railroad changed that, and left Galena, by the 1880s, the lovely backwater that it is today, a city that bills itself "The Town That Time Forgot."

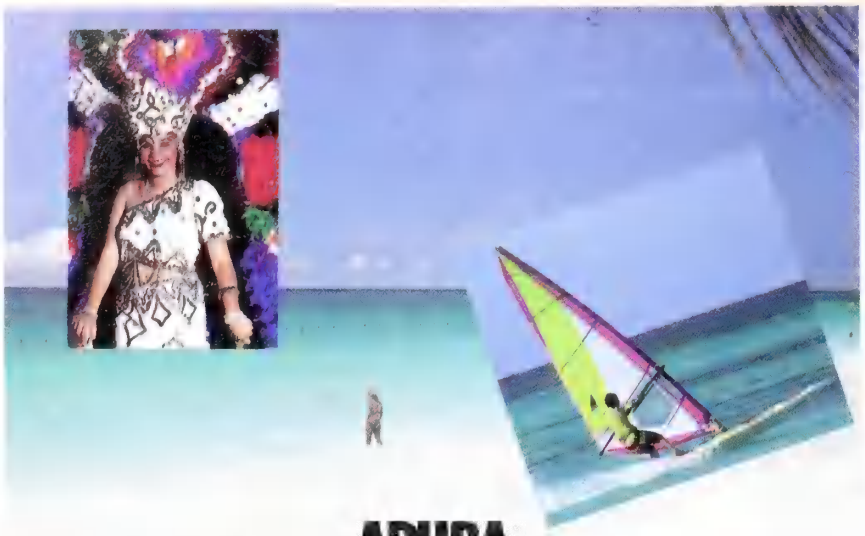
Galena sits in a special spot, one the glaciers never touched, leaving a scenic landscape quite unlike the rest around it, valleys and hills more suggestive of New England or Tennessee than the usual flat, endless cornfield of the Midwest.

No new buildings have been put up on Main Street in 100 years, and today, 85 percent of Galena is listed in the National Register of Historic Places. The town is more opulent than New Harmony or Nauvoo, its strong suit the variety of architectural styles: Italianate, Federal, Greek Revival, Queen Anne, Steamboat Gothic.

With fewer than 4,000 people today, the town is built on hillsides facing the river, the streets to the north terraced out of the hills, with steep walks and stairways that suggest San Francisco, the houses generally getting bigger and fancier as you go up, until you reach Prospect Street, whose row of brick mansions regally overlooks the whole

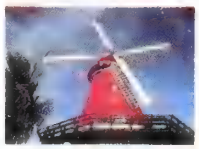
(Continued on page 46)





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MAIN STREET REVISITED

Continued from page 45

charming scene below.

Galena's most-visited houses are probably those associated with Civil War general and president Ulysses S. Grant—no matter that he lived in Galena for only about 22 months before and after the war. North of the river on High Street, the pre–Civil War Grant house, which he rented while working in his dad's store on Main Street when the war broke out, is another simple, unassuming small brick cottage such as you might see in Nauvoo or New Harmony. What a difference a war makes! When he came back as *General* Grant, the town gave him a brick mansion befitting his achievements and rank, and he was living in this house when nominated for the presidency in 1868. These three towns are hard to beat, and proof once again that the Midwest is a lot prettier than outlanders will ever know. ■

THE HIGH POINTS

- **New Harmony.** The best, and virtually only, place to stay is The New Harmony Inn (812–682–4491). Built in 1974 along Harmonite lines, it offers connected brick buildings with rose-entwined picket fences, and flower-and-herb gardens. Doubles, from $60 a night. At the Inn, the Red Geranium offers a French-influenced menu; the Bayou Grill is a sort of *haute* coffee shop. Good beer flows at the Yellow Tavern on Church Street, and the Main Street Café features a local biscuits-and-gravy breakfast.
- **Galena.** Historic ambiance is everywhere: The Stillman Inn is a lavish guest house with three dining rooms and good food (815–777–0557). Fans of kitsch shouldn't miss Grant's Place, a restored granary, with staff costumed in Civil War uniforms.
- **Nauvoo.** The charmer here is the 1840 Hotel Nauvoo on Mulholland. Guest rooms start at about $44. Phone 217–453–2211. The hotel also boasts the town's most applauded dining room. Or try Dottie's Red Front restaurant for the house specialty—fried catfish.

David Standish, a Chicago freelance writer, is a coauthor of Gault Millau's just-published The Best of Chicago.

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GARDEN GUIDE

To give your bulb garden a color boost, plant blossoming ground cover among the daffodils—now's the time



By KEN DRUSE

Now is the perfect time to plant bulbs for next year's blooming and to think seriously about how you want your early-spring garden to look. Brooklyn floral designer and seasoned gardener Louis Bauer expressed this thought recently: "I hate it when you can see bare earth between the tulip bulbs." And I fully agreed.

Too few gardeners take advantage of what I call underplanting—sometimes known as layering. Ground-covering plants (evergreen, deciduous, flowering perennials and even so-called minor bulbs) can form a perfect carpet beneath daffodils and tulips.

My friend Ruth Levitan's dazzling natural garden is covered with a blue ocean of forget-me-nots (*Myosotis alpestris*) and short phlox species. These, along with *Phlox divaricata* (wild sweet william) and *Phlox stolonifera* (creeping phlox), are easy-to-grow perennials that thrive with spring-flowering bulbs. Ruth moves her forget-me-not seedlings around in late summer and early fall to fill in the spaces. After planting *your* bulbs, why not try growing some *Myosotis* seed in the smoothed-over soil above them?

Here are other possibilities:

- Small bulbs, such as blue scilla and grape hyacinth, can bring brilliant blue accents that will fill in gaps among daffodil plants. Grape hyacinths themselves can be underplanted with white arabis, as pictured above.
- *Vinca minor*, the ubiquitous periwinkle, is an ideal ground cover in a bulb planting. It blooms in early to mid-spring, with flowers that are lavender-blue, white or wine-red.
- Yellow violas, which look like small pansies, are beautiful under blue hyacinths.
- Purple violets, not always welcome in the lawn, can be much more at home among bulbs and tall perennials.
- *Galium odorata*, also known as *Asperula* or sweet woodruff, makes an excellent ground cover in partial shade. Its grass-green palmate leaves sport bright white flowers in mid-spring.

Last May, I saw an incredible tulip, 'Princess Irene,' in a magical planting of ribbon grass (*Phalaris arundinacea*), which had variegated blades. The tulips came up at the same time as the new ornamental grass, so that they seemed to float on a shifting sea of pale green and white.

Marco Polo Stufano, director of horticulture at the Wave Hill Botanical Garden in Riverdale, N.Y., has created quite a stir there with a ground cover of large-leaf English ivy. Evergreen, it makes a sumptuous cover beneath flowering plants and is also a living mulch that conserves moisture by shading the soil and smothering weeds.

Best of all, you can't see the soil beneath the tulip flowers. ■

ELEGANT UNDERPLANTINGS

Herbaceous perennials	Ground covers	Minor bulbs
Arabis	Aegopodium	Allium moly
Aubrieta	Galium	Chionodoxa
Forget-me-not	Hypericum	Crocus chrysanthus
Garden geranium	Ivy	Eranthis
Lady's mantle	Moneywort	Galanthus
Marsh marigold	Pachysandra	Grape hyacinth
Phalaris	Plumbago	Iris reticulatas
Phlox (small kinds)	Vinca	Narcissus bulbocodium
Symphytum	Wild ginger	Scilla sibirica
Viola	Wintergreen	Species tulips (small kinds)

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WELCOME-HOME FENCES

BESIDES PROVIDING PRIVACY AND KEEPING NOISES AT BAY, FENCES CAN SET A MOOD—RIGHT UP FRONT

By JUDITH TROTSKY

There's a romantic potential in fences," says East Norwalk, Conn., architect Bruce Beinfield, whose award-winning Westport house is at top right. "The bold use of fencing can give an ordinary-looking house the feeling of an estate."

Conversely, notes Kevin Lynch, a thoughtless installation can hurt. Lynch, author of *Site Planning*, observes that most homeowners tend to add fences haphazardly. Result? "That unique solution, the chain-link fence . . . a cheap and effective barrier," which has, he writes, "the emotional meaning of barbed wire." What you may save in putting in a chain-link, or cyclone, fence may be offset by its negative impact, devaluing the look and worth of your home.

You may not want or need a fence, but if you do, keep in mind that you're dealing with a vital component of your home's exterior design. In other words, view the architecture of a fence you're considering the same way you do the architecture of your home. Like a house, a fence tells the world who lives there.

Fence Concerns

Here's what you should focus on when adding or replacing fences:

- **Need.** "That's a basic requirement," advises Louis A. Maglio of Walpole Woodworkers, Inc., a fence manufacturer in Walpole, Mass. What is the fence for? Do you require a noise barrier, screening for privacy, a way to keep children and pets safe or to hide an unpleasant view? Do you really need a fence, or will another barrier serve the same purpose—a hedge, perhaps?
- **Architectural period and style.** What feeling does your property convey? Is it formal and majestic, down-home cozy, woodsy and rustic? What is your house made of—wood, brick, stucco or stone? To what period does it belong?
- **Scale and proportion.** These are major elements in all visual design, including fences. To look right, they must be in proportion to the height of buildings they're near. And "near" is the operative word. "The height of a fence in relation to the eye defines its meaning," writes Kevin Lynch. For example, a front fence four feet high or less is suitably in scale with a one-story structure set near the street. But a five- or six-foot fence at the foot of a 150-foot driveway won't visually overpower a one-story home. It's the perspective that counts.
- **Landscaping.** A fence is part of a garden's design, both visually and horticulturally. Do you have, or are you planning to install, high hedges or dense foliage that will abut the new fence? How will it all look? Will foliage get enough light? Are there vines or roses that require support?

(Continued on page 56)



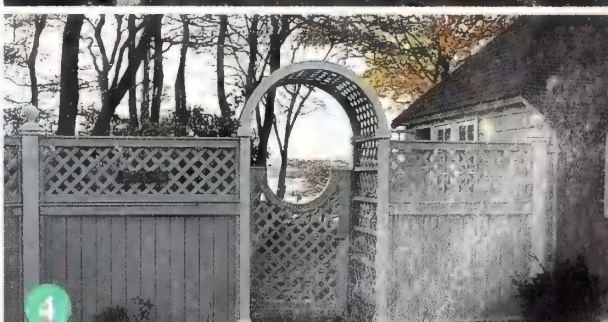
1 Style and privacy are the hallmarks of this combination lattice and shiplap-board fence in front of "Best Small House '88," by Beinfield Wagner and Associates. Note the graceful ogee curve that rises to the handsomely ornamented post.



2 A six-foot-wide cedar arbor marks the passage from terrace to garden. Above the lattice panels is an arched section with turned-spindle trellis work—a splendid base for vines or climbing roses.



3 This traditional picket fence has a square-edge gate that just frames the front door to a clapboard house. Flanking the gate are two curved fence sections that connect to the posts.



4 Two-tone staining stresses the dual nature of a fence made of lattice and shiplap boards, linked to posts with elegant turned spheres. The lattice arbor acts as a canopy over a scalloped lattice gate.

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WELCOME-HOME FENCES

Continued from page 55

● **Zoning.** You may live in a community that has laws about fences. Be sure to check with your local building department, and be careful to note the location of your property lines. If you build onto a city street or a neighbor's land, you might be required to rip out your expensive project someday.

● **Function Meets Style**
It was no accident that "need" was the first concern listed above. Design definitely does not rule alone here. For instance, your classic Colonial may cry out for a line of gentle white pickets. Or you may have an imposing three-story Victorian that calls for a run of high iron tipped with elaborate spikes. Fine, but let's say your house is on a busy street where traffic and pedestrian noise is constant. You crave protection and privacy, neither of which is provided by pickets or iron fencing. What would really help is a solid board fence that encloses your property and bounces noise away from you.

At first, that solution may suggest a visual horror, but it needn't be one. Current attitudes toward mixing architectural periods, plus the wide variety of fence materials now available, allow greater freedom of choice than might have been possible years ago. The trick, says Maglio, is to fool the eye. You do this by using fence details—caps, curves, lattice, trellises and color—to modify style and mass. Consider these guidelines:

● Contemporary looks involve square edges that impart a high-tech feeling. Rounded fence shapes appear handcrafted, thus more traditional.

● A too-solid surface can be disguised by making it appear perforated. Nailing open-looking materials to a board fence—lattice, for example—will fool the eye into denying that the mass exists.

● Curves can add or diminish height. For example, your fence might describe an arc from three to six feet. The high end will adjust the scale for a big home; the lower end will complement something smaller.

● Consider color carefully. White is bright and quite noticeable. You can have a less obtrusive fence if it's painted a subdued color, or the same shade as your house. In fact, linked to a building by means of a trellis or pergola, a fence becomes an architectural element when all components are painted the same color.

Let's say protection from noise is your primary need. Here's another way to make that too-solid board fence melt away: If yours is a Colonial-style house, adding round post caps to the fence will soften the look and make it more traditional. You can

(Continued on page 62)

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WELCOME-HOME FENCES

Continued from page 56

also install pickets above the boards, in a straight run or with a graceful curve to help break up the solidity still further.

A Victorian might exploit the same principle, using different details: square post tops and square, widely spaced, alternating high-low pickets that reflect the period style.

Getting a Gate

"Gates are places where things change," explains New York City architect Jonathan Lanman. He sees a gate as a fence component that separates exterior "rooms" in much the same way as the door between dining room and bedroom separates where you take your meals from where you sleep.

What you choose and what you do with your gate have a lot to do with how you want that "door" to look. Do you want it simple and virtually invisible? Do you want it to become another detail, more prominent perhaps than the others you've used? Do you want it to have its own character?

Where height and style are concerned, your gate must relate to the fence it attaches to, but function should be your major concern. For example, you'd want a pool gate to be a real barrier, one that is as effective as the fence itself.

Where design is involved, experts frequently disagree on the validity of mix-and-match. Lanman is one of a group of designers who view elaborate combinations of materials with disfavor. He will not, for example, use hard and soft materials, such as stone and wood, together.

Maglio takes the opposite view. "What matters," he says, "is not the material but the style." He feels traditional-looking elements work with each other—brick posts with a white picket-type gate, for instance.

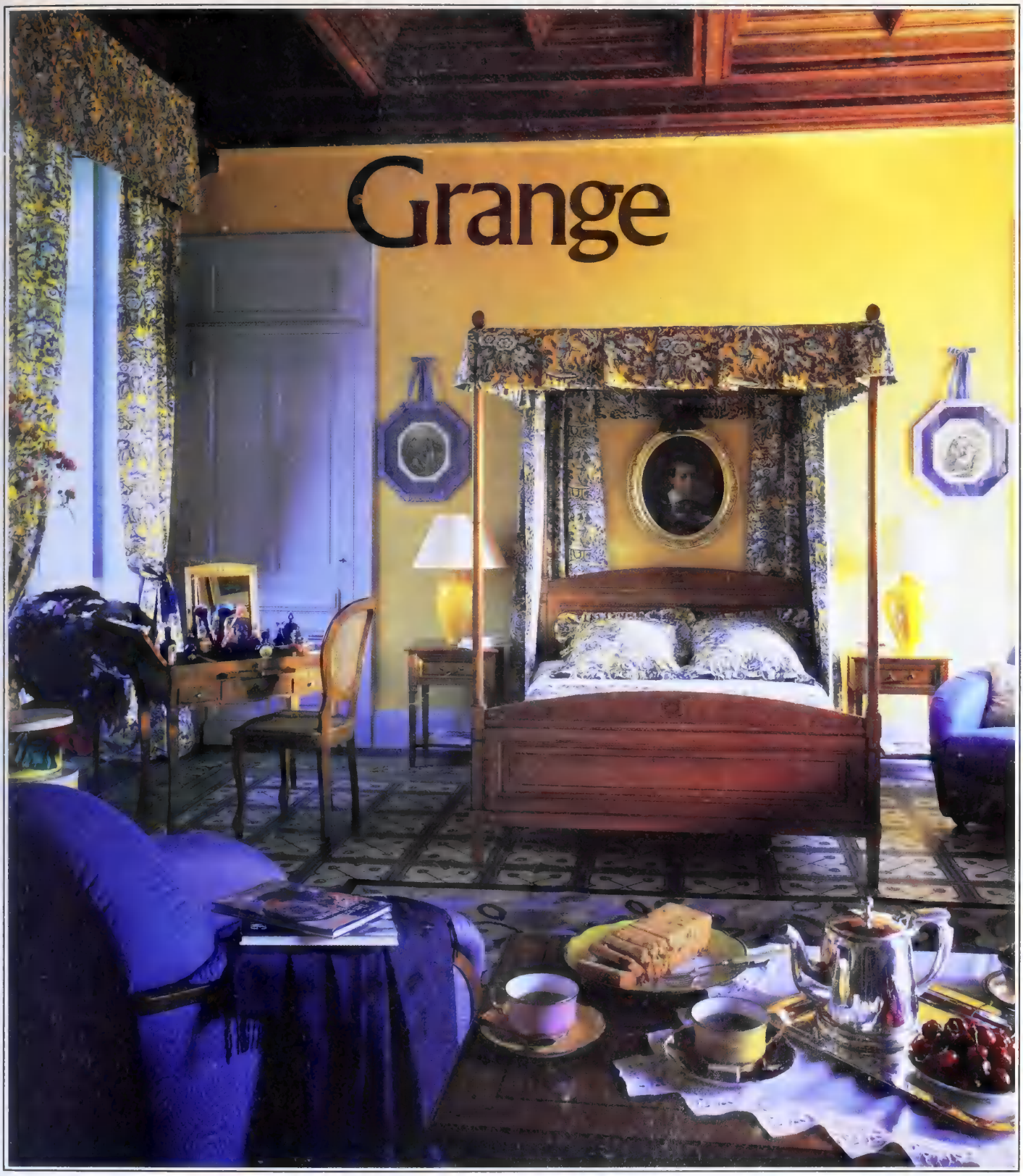
Some constructions combine periods wittily: A plain, low picket fence can become startling with the addition of a high, twig-style front gate, for example.

Making Plans and Choices

Ultimately, when planning fences, you might find it easier and more efficient to assign some of the problem solving to professionals. If you work with both an architect and a landscape designer—on a major renovation that may also include adding fences—make sure they consult with one another, and with you.

On the other hand, you may wish to do all the looking and legwork yourself. If so, be patient and allow yourself plenty of time. You can judge height by stringing lines where the fences will be. And it's a good idea to visit several fence manufacturers.

(Continued on page 66)



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Brandon E.E. Bowen's "Maggie and Louise"

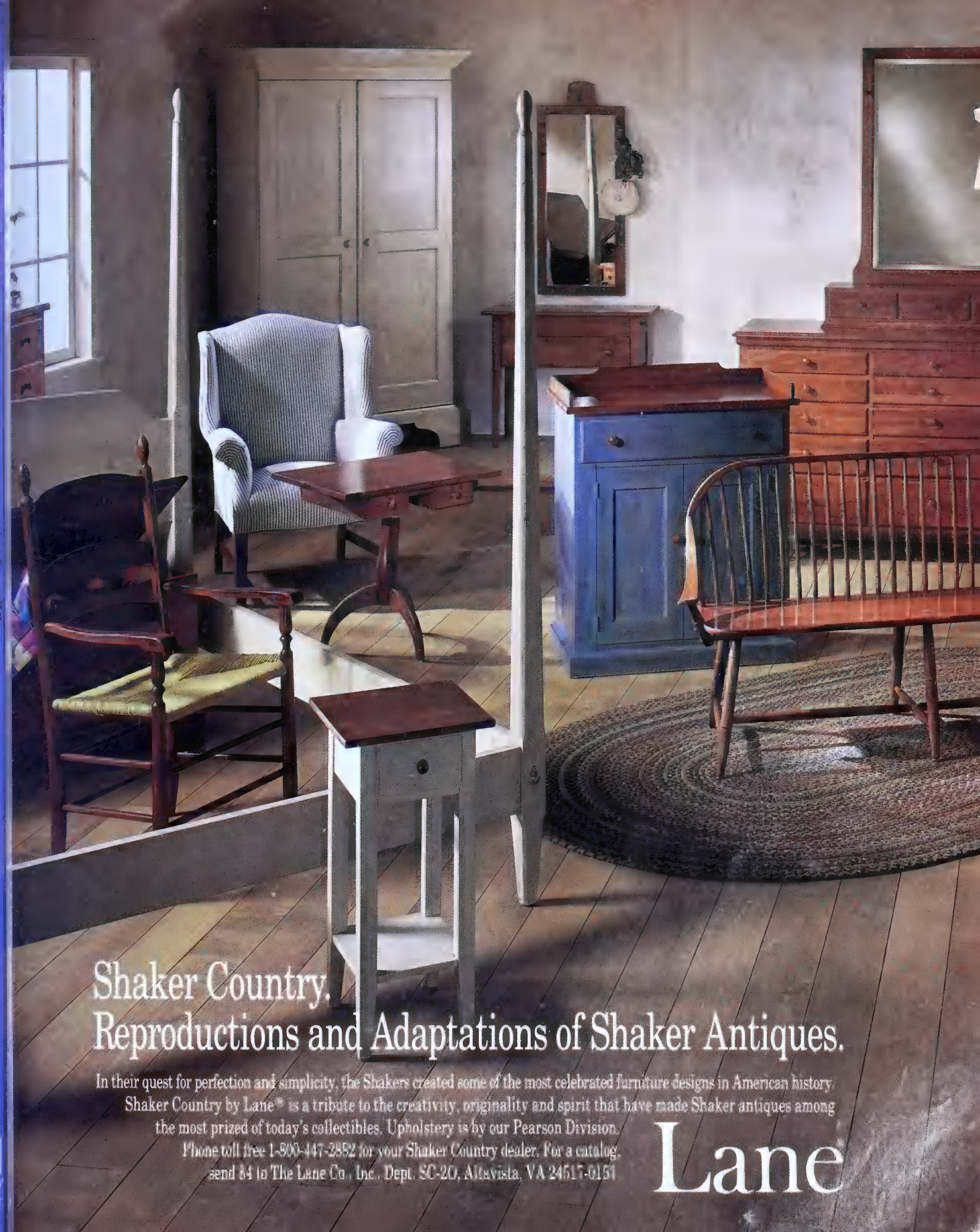
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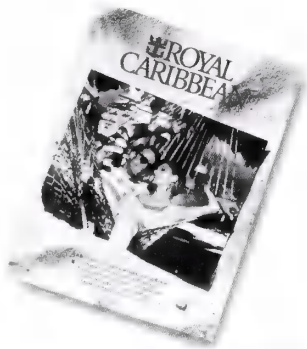
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WELCOME-HOME FENCES

Continued from page 62

Bring along pictures of your property—plus measurements. Knowledgeable sales personnel can usually advise.

As with all questions of taste, what the individual eye reacts to may be the most important consideration. Even the "emotional barbed wire" effect of chain-link fencing can be modified by someone with an acute and imaginative visual sense.

A striking illustration of how this works is a Federal-period home on Staten Island, N.Y. Set against the strong lines of the house's architecture and well-tended formal gardens, chain link might seem brutalizing and totally out of character. But the homeowner thought out a solution, painting the fence the same color as the house: barn-red. This altogether original combination of paint and material made the chain link look as if it were not a fence at all but a wash of color hovering like a low, translucent cloud across the front of the property. ■

FENCE STYLES

Fences come in three materials—iron, wire and wood, plus a number of different styles, each of which has many variations. Here are some basic types:

Board fences have relatively wide vertical elements that are often solid. Possible variations include shadow boxes that preserve privacy but let air through, and slat-type constructions with space between the verticals.

Iron fences can be simple or elaborately adorned with intricate vine or floral motifs. They are often topped by equally elaborate finials in the form of arrowhead spikes or sculptural cast-iron ornaments.

Picket fences have narrow vertical stakes, spaced evenly apart, whose tips are usually rounded, if not pointed in an inverted V.

Post-and-rail fences consist of a long, horizontal element nailed to a post. Both can be rounded or flat and, traditionally, painted white. Some post-and-rail fences are logs stripped of bark, however.

Stockade fences are a variation on the picket fence but are considerably taller. Here, the vertical elements are nailed beside each other, forming a solid surface. The tips are rounded or sharply pointed. Some stockade fencing is roughhewn, looking as if it had just been brought out of the forest.

Judith Trotsky's articles have appeared in such publications as Changing Times, HomeOwner *and* The Wall Street Journal.



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THE GOLDEN RULES OF DECORATING

Certain rooms exude harmony, a special air of grace. Their innate order speaks to our hearts and our memories. Such decorating springs from the fundamentals of good design. We've culled 10 rules of timeless wisdom that can turn empty spaces, bits of fabric and pieces of furniture into home. We illustrated our rules (*right*) with lessons from the masters and with rooms from all over. Some are as new as 1989 showhouse winners. Others are historic. All will be appealing for decades to come. Just remember: Once learned, rules are also meant to be broken. ►

I
CLASSIC

II
COMFORT

III
SYMMETRY

IV
SUITABILITY

V
COLOR

VI
PASSION

VII
WARMTH

VIII
CONTRAST

IX
SCALE

X
PERSONAL STYLE

I CLASSIC

To be timeless, we must pare away fussy details, create an orderly balance. Simple geometric forms the ancients knew—circles, squares, triangles—shape the classics.

—JOHN SALADINO

The work of John Saladino is rarely described without invoking the word "classic," evident in his room arrangement (*right*) at the 1988 Friends of Thirteen Estate Showhouse in Greenwich, Conn. "It is tripartite, as the great neoclassicist Robert Adam often did it," says the designer. Saladino points out the clean shapes—"the simple rectangular sofa, the square, round and demilune tables, and the round chair backs."

The entrance hall of Monticello (*below*), the house Thomas Jefferson designed for himself in Virginia c. 1800, reveals the stylistic purity of our only architect-president. He was a Palladian classicist guided by that master's rules of symmetry and proportion along with time-honored Greco-Roman ornamentation.►

MICK HALES









II COMFORT

Some people confuse luxury with grandeur. To me, comfort is perhaps the ultimate luxury.

—BILLY BALDWIN

Here is a room (*above*) that pampers the senses. It is gentle and pleasing to the eye, with tranquil color and patterning, a symmetrical arrangement and careful attention to detail (the bed skirt and valance, for example). Carpeting softens noise, and the cotton chintz is fresh to the touch. Designer Edward H. Springs planned easy-reach creature comforts: places to breakfast, read, doze and daydream.

One of Billy Baldwin's most famous living rooms (*opposite*) was installed in a villa on the French Riviera in 1970. The comfort of sky-blue cottons and linens, of fat sofas and chairs, handy tables and adjustable groupings has proved so appealing that Baldwin's decorating successor, Arthur E. Smith, keeps it exactly the same.►

Photo opposite Horst Courtesy *House & Garden* Copyright © 1972 by The Condé Nast Publications Inc

III SYMMETRY

The desire for symmetry, for balance, for rhythm is one of the most inveterate of human instincts.

—EDITH WHARTON & OGDEN CODMAN, JR.



BILLY CUNNINGHAM

"This is a symmetrical room in a symmetrical house," says decorator Pauline Boardman, "so I made a balanced plan with a centered bed." Her scheme is comfortably relaxed: Bedside lamps and tables are not pairs. Room appeared in 1988 Rogers Memorial Library Designer Show House.►





IV SUITABILITY

We must learn to recognize suitability, simplicity and proportion, and apply our knowledge to our needs ... a huge stuffed leather chair in a tiny gold-and-cream room is unsuitable.

—ELSIE DE WOLFE

A conservatory with classical symmetry was the starting point for an inviting summerhouse (*left*), behind a Georgian Revival. Designers Peter Carlson and Joel Clark Gevis limited the color inside because the garden was "the real decoration," but they referred to the style of the structure with a formal chandelier and gueridon table. Upholstery is—most appropriately—terry cloth.

Furniture attributed to the Shakers of Harvard, Mass., (*below*), was suitable for the strict law-abiding followers of the faith, but it also seems just right for today's pared-down country style. The Shakers insisted on order, cleanliness, and utility without ostentation. "Trifles make perfection, but perfection is no trifle," said the Shakers, so their work is also beautiful.►

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Published by Stewart, Tabori & Chang, Inc.



BILLY CUNNINGHAM



V COLOR

There should never be any doubt about what your color has to say. It may be lemon-yellow, watermelon-pink, chocolate-brown or anything you like, just as long as it knows its own mind. Muddy walls are nothing but a blight.

— DOROTHY DRAPER

When he was planning the main bedroom (*above*) of a Regency house on an English country estate, George Cooper of Cooper & Perkins in London was asked to provide the look of sunshine—a challenge in a rainy climate. Curtains of clear, strong yellow were his solution. They appear on all four windows of the large bedroom, and in the adjoining dressing room, under pelmets that curve upward and inward to soften the squareness of the space. Because the clients' good antiques and quantities of their favorite chintz fill the room, no other strong color was used.

In a garden room for The British Interior Design Exhibition in London this spring, Tricia Guild of Designers Guild confidently ran through the blue-to-green color range with generous accents of pink. Because the colors all fall in the same middle register—gentle but definite—the combination works. Careful pattern mixing also contributes to the freshness of the scheme: checks and plaids and flowers of a similar scale. Floor painting is one of Guild's favorite ways to blend color and pattern on an additional surface. HB's May 1988 Scandinavian issue inspired shelves.►



MICHAEL DUNNE

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TONY SOLURI

VI PASSION

You need one marvelous decorative object which you love outrageously, which you may have spent far more for than you could afford. It can be anything—a painting or a rug or a vase, as well as a piece of furniture.

—MICHAEL GREER

The decorators of Centerville Design Associates in Ohio began with a premise when they took on the sun porch of a local showhouse: The room would be built around a glorious rug that the theoretical owner had fallen in love with. Then they went out and fell in love themselves, with a brilliant 8- by 10-foot antique Bessarabian flatweave. Simple furniture and off-white colors ensure the rug will star, "but something had to stand up to it, so we picked a strong black-and-white awning stripe that would act as counterpoint," Bob Bishop, head decorator, said. Another special piece is the kiaky wood bench-table, a Japanese antique.

In one of his illuminating books, the distinguished English decorator David Hicks shows this spendid carved wood-and-marble mantelpiece (*above*), dating to 1760. It is an object that radiates the carver's exuberance and skill, making people fall in love with his work after more than two hundred years, establishing excitement and richness for a room. Through the centuries, no doubt, countless rooms were designed with this piece as the focal point. The top surface shows off what Hicks calls a "chimneyscape." Famous for his way with still life, Hicks follows rules of proportion, but ignores those about segregating formal and informal elements.►

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From *Living — With Taste* by David Hicks. Copyright © 1968 by David Hicks. Reprinted by permission of Macmillan Publishing Company



VII WARMTH

I may create a very disciplined background, but then I like things messed up or cozied up a little. I am always thinking of warmth.

—DAVID HICKS

Against trompe l'oeil paneling, Keith Irvine set "a very good Chippendale bed" at a "whimsical angle," he says, "to quietly mix up and warm the room." For more warmth, bibelots. ►





BILLY CUNNINGHAM

VIII CONTRAST

If a room is too rich, or if the furniture is all too ornate or all too primitive, the room is wrong. It is contrast that brings it excitingly alive.

—MICHAEL TAYLOR

IX SCALE

Build in such a manner, and with such proportions, that all the parts together may convey a sweet harmony to the eyes of the beholders.

—ANDREA PALLADIO

In the hands of Shelly and Janet Rosenberg, an enclosed porch at Kinkora (*above*), the 1989 Hospice Designer Showhouse in Westhampton Beach, N.Y., became a study in contrasts: silk cushions on a wicker settee, a Diego Giacometti bronze chair against an Adirondack-style log table, Regency painted and gilded sconces opposite a shingle wall. Janet Rosenberg says, "You can be playful on a porch, but our use of contrast is more restrained in a major room, such as countrified slipcovers on dining-room chairs under an elaborate chandelier."

When John W. Craft undertook this Atlanta dining room (*opposite*), grand architectural scale was a given, along with excellent scenic wallpaper made by Zuber in a 19th-century design. So an impressive Italian chandelier and dramatic festoon curtains were in proportion and highly suitable. Human-scale comfort was also a concern, however, and Craft chose two tables for eight, instead of the mammoth, more predictable three-pedestal board. Sisal carpet provides textural contrast.►

JOHN VAUGHAN

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KARI HAAVISTO

X PERSONAL STYLE

Why do we love certain houses, and why do they seem to love us? It is the warmth of our individual hearts reflected in our surroundings.

—T. H. ROBSJOHN-GIBBINGS

Personal style in a decorators' showhouse means inventing a character. For this room on Long Island, Southport Design, Ltd. of Southport, Conn., conjured up an imaginary client who, not surprisingly, had tastes similar to the firm's. "A romantic who loves beautiful antiques," says Janet Ackerly, "a woman who wouldn't impose feminine decorating on her husband, but who knows he would enjoy living with it in the bedroom." The new polished-steel bed hung with sheer fabric makes a traditional focal point for one wall. A fireplace at a right angle to the bed (not seen here) anchors the two tempting armchairs. Personal treasures include a pair of Irish mirrors framed with silver gilding and Waterford glass beads, an old birdcage, a Staffordshire dog—casually arranged for warm informality. Strié wallpaper is a blushing tone echoed by the pink liner under the sheer duvet—pale colors that nevertheless make a clear point.► *Writer* ELAINE GREENE

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American Winners

We've canvassed showhouses from San Francisco to Southampton for our annual contest and found, to our delight, that fashionable rooms this year rely on time-honored design, lasting appeal and, in fact, "The Golden Rules."



BILLY CUNNINGHAM

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BILLY CUNNINGHAM

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The Junior League of Boston Decorators' Showhouse, Boston, Mass.



BILLY CUNNINGHAM

IRVINE & FLEMING, INC.—
Kips Bay Boys' and Girls' Club Decorator Showhouse, New York, N.Y.

We'd like to thank our judges, who joined editors JoAnn Barwick and Margaret Kennedy in our fifth annual showhouse contest: designers Carolyn Guttilla and John Robert Moore, architect Lee Mindel, Bloomingdale's Barbara Deichman, and former F.I.T. design chairman Stanley Barrows. ■

CHEAP CHAIRS

A brief fling with fabric or paint leads to sit-up style—all for under $150

Most chairs are made to sit quietly, but do-it-yourself details can make them stand out. From left: *a simple skirt from easy-to-sew pleats, $58, IKEA. A pastel rainbow on a fold-up deck chair—polyurethaned for the porch,* $65, *Wolfman-Gold & Good Company. Blue and yellow tent stripes energize an old classic, $79; or try subtle details—pink-and-white sponging, then the hand-painted design of your choice, $49; both, Door Store.* Opposite, clockwise from bottom: *Ladderbacks stand tall—let the wood be your canvas. Country charm nods from an easy coat of turquoise paint, $89, Conran's. For a bit of whimsy, we painted blue clouds on white, including the seat, $40, Sears. A bolder brush speckles teal paint on pink, $39, IKEA. Experiment with your own patterns, too. How to play up a natural wood frame? Make a pretty gathered skirt—it's dressed up to please, $85, Pottery Barn. Wall painted by Rosemary Fox.*►

Editor KATIE RIDDER
Writer SARA BURDICK
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DESIGN FOCUS
AT RETAIL


Descended from the Paris bistro chair, circa 1920, this two-toned rattan seat evokes cafés and a convivial mood. We didn't add a thing. Perfect beside the pool, the porch—or even the dining table, it's a movable seat. $120, Pier 1.
We took one look at the Chippendale back and transformed this chair with vivid red paint. For contrast, we added a crisp handsewn white skirt, pleated on the sides, to swing from the seat. $119, Door Store. Fabric, $26 per yd., Waverly.
Here's a backyard safari in out-of-Africa rattan—slight but sturdy, with subtle color and natural reed lacing that wraps around the joints. A woven square back matches the seat. There's a thin reed loop above, adding an eye-catching twist. $145, Bloomingdale's.

Wicker's easy-going nature, versatility and natural flavor multiply your decorating options. To wit: Simply paint on blue zebra stripes. Or shape your own style with a personal pattern. Spray-paint works too—for a bright, bold stroke. $148, Palecek.

Peacock designs, popular in Victorian times, inspired the back of this rattan garden chair. For color, we padded the seat with cheery handsewn checks. Be inventive—try allover paint in a favorite hue. $148, Palecek. Fabric, $22 per yd., Covington Fabrics Corp.

Light and roomy, this rattan armchair has simple lines and soft curves. A diamond pattern from the 1920s highlights the back. Sew a cushion cover for color and comfort—or stencil the diamond to make it stand out. $148, Palecek. Wall, painted by Ron Rau.



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FINE LINES

History looks to the future—designer Vicente Wolf revives tradition with unexpected color, the look of family heirlooms, and a dose of the modern, just for contrast

One look at the house (*right*) and designer Vicente Wolf knew the sitting room required an architectural direction. Built by Eberhart Brothers, Inc., as part of the Tory Hill development in Hillsdale, N.Y., the house was inspired by Van Cortlandt Manor House, a historic 18th-century Dutch Colonial New York State landmark. Playing up the well-proportioned room, wood details and high ceiling, Wolf decided, called for furniture with traditional lines. His choice: plump seating and richly detailed pieces from Century Furniture. Wolf also introduced the secretary, $9,945, from Century's British National Trust Collection (*above*). He then took the starch out of his scheme with contemporary strokes: pink fabric, a standing Noguchi paper lamp and, instead of *objets* in the secretary's niches—a procession of bright green apples.►

PROJECT ARCHITECTS: ROBERT C. ALLEN OF EBERHART BROTHERS, INC., AND JOHN F. WILSON IV, MONTEO, N.C.







Pink is the surprise—used as a flattering neutral to soften the room

Emphasizing the architectural strength and spareness of the space, Vicente Wolf knew, would lend a modern look. "Clean lines read contemporary," says the designer. His lean tactics: classic white walls, polished but unstained moldings, white cotton Roman shades, an open plan, contemporary lighting and a contrasting wrought-iron coffee table (*above*). More architectural muscle comes from the antique Axminster carpet. Its robust scroll design anchors the scheme. The pink Covington fabric is Wolf's dash of wit. "Pink has humor," he says, noting that the color relaxes the classic furniture. "Most people fear that traditional furniture will make the look very stiff and 'don't touch.' " But in this room, Wolf judiciously placed elements that invite touching: stacks of books, and nonchalantly propped drawings. These casual gestures, he says, "make tradition contemporary."

Editor DARA CAPONIGRO
Writer SALLY CLARK
Photographer JEFF McNAMARA

Wolf chose art and accessories with care. The showstoppers: six botanical engravings by Pierre Joseph Redouté over the sofa (*above*). To keep the look crisp, all the botanicals are white, as are the mats. The Corinthian column table (*left*) becomes a pedestal to show off a French c. 1800 drawing and a modern trampoline bowl. *Above*: Club chairs with down seating, $970 each; sofas, $2,425 each; mahogany Chinese Chippendale table, $1,950; all, Century Furniture Co. English Axminster 19th-century carpet, Doris Leslie Blau. Redouté 19th-century engravings, $1,800 to $4,225, W. Graham Arader III. Coffee table, $1,950, Phillips Collection. Italian 17th-century full-length mirror, $9,500, The House of H. Heydenryk. *Opposite*: Pembroke table, $1,548, Century. Doric columns, $430 and $340, Sarreid, Ltd. *Left*: Corinthian column table, $330, Attila's Bayshore Art Studio. Trampoline bowl, $75, Kikkerland Co.

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THE PRINCIPLES OF KNITTING

THE ALMOST-PERFECT KITCHEN



TREND
THE BIG FAMILY KITCHEN

After 11 months, trials, errors and the quest for the ultimate countertop, the proud owner says, "I never want to leave this room" ▶



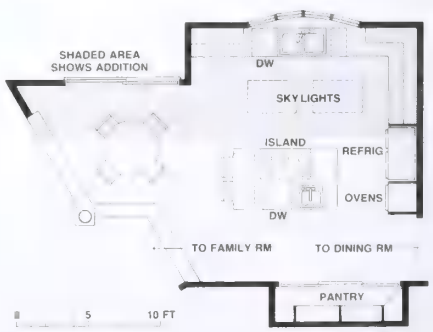




When Al and Connie Eisenstat first began wishing for a bigger and better kitchen, they decided to find a new house rather than face the rigors of renovation. Soon enough, they discovered one with just the kitchen they wanted. They put in a bid, placed their own house on the market, and two days later Connie Eisenstat came down with a severe attack of asthma—for the first time in her life. "I just knew it was related to moving," she says today. "It made me realize how much I loved our house, except, of course, the kitchen. So we decided to stay put and remodel, no matter how grueling."

By now, two years later, memories of dust, dirt, dislocation and endless delays

The work area (*left*) is lit by skylights during the day and by ceiling spots and under-cabinet lights at night. Sink with a view (*above and below*): The bay window curves out for a wide panorama of trees, lawn and vegetable garden.



"I've dreamed of this pantry for years—lots of shelves and glass doors to show off my pottery. I'm such a collector, and I hate to hide anything"



have faded, and Eisenstat is enchanted with her bright, high-ceilinged room. "I love all the light and the crisp, clean lines. It's contemporary, but the cupboards with glass doors give it an old-fashioned flavor. I'm always happy here."

The finished kitchen is just what architect Roger East intended: a grand space. "I don't mean grand as in grandiose," he says, "but in the sense of light, space and airiness."

East raised the ceiling to roof height and, by building out onto the patio, enlarged the old kitchen by eight feet. He installed most of the work area in the additional space, leaving room between the island and pantry (*see plan*) for a passageway between dining and family room. (In the old kitchen, you bumped elbows in the work area when getting from room to room.) This new passageway, or gallery as East calls it, soars 20 feet up to the second-story roof of the house and has high windows that flood the kitchen with California sunshine. "We rented a small house and completely moved out during the renovation," says Eisenstat. "Then, the first morning I came down to the new kitchen, it was so bright and sunny I thought someone had left the lights on all night."

While she left the reorganization and reshaping to Roger East, Eisenstat had definite ideas about texture, materials and color. And she knew immediately when a suggestion was *not* her style. "The contractor and cabinetmaker told me emphatically that I should have granite countertops," she recalls. " 'Granite is in,' they said, but I knew it just wasn't for me. I even brought home samples—pink and gray—but neither looked good with my collections of French Quimper and blue-and-white pottery."

So Eisenstat began looking at lots of tile for countertops, but wasn't charmed by herb designs or by the Portuguese styles. "The minute I saw these blue-and-white plaid tiles, I knew they were just what I wanted," she says. "They look like old-fashioned tea towels."

Eisenstat also was sure she didn't want "one of those cone-shaped hoods" above the stovetop. Roger East suggested the oval shape, and Eisenstat proposed the blue paint job, which was done in an auto-body shop. "The room needed a splash of color in the middle," says the contented Eisenstat. ■

Editor JODY THOMPSON-KENNEDY
Writer ELIZABETH HUNTER
Photographer JOHN VAUGHAN



***Above*: The pantry was beautifully planned with lights and easy-to-reach shelves. "I usually leave the lights on during dinner," says Eisenstat. *Below left*: The breakfast area has garden views. New oak floors were stained off-white, with shades of blue and gray.**

POSTPRODUCTION NOTES

- *"We put in a few solid doors on the overhead cabinets just to vary the look of glass, but now I find it's nice to have cabinets where I can hide junk!"*
- *"You can put a hot pan or skillet right down on every countertop—the tile, the butcherblock, the stainless steel around the stovetop. This isn't one of those kitchens where I'm afraid I'll damage something."*
- *"Having two dishwashers seemed a great luxury, but I use both a lot more than I had thought—and not just at Thanksgiving."*
- *"The only thing I would change about the whole kitchen is the tiny sink in the island. It was supposed to be the center of a second work station, but it's so small I find it almost useless."*
- *"I thought about getting a professional range, but the ovens are hard to clean. I opted instead for a professional cooktop and separate wall ovens—self-cleaning, of course."*

FOR MORE DETAILS, SEE PRODUCT INFORMATION

LIVING IN THE 90s

TREND

THE GARDENING LIFESTYLE

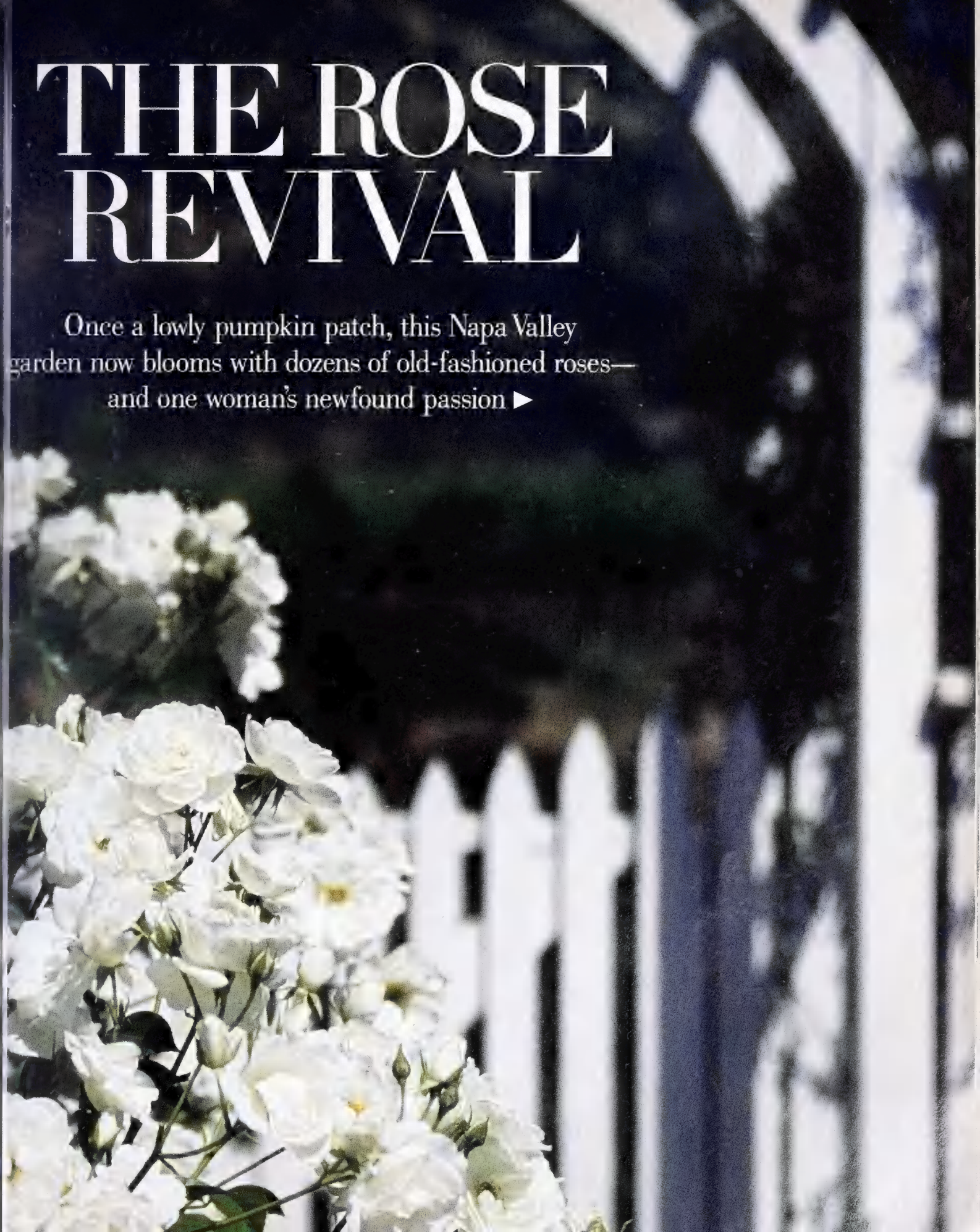




Lucky for Chotsie Blank *(left)*, everything's coming up roses. Long-blooming white Iceberg *(below)* thrives in the hot and sunny climate. Splashing water from a terra-cotta fountain keeps things cool.

THE ROSE REVIVAL

Once a lowly pumpkin patch, this Napa Valley garden now blooms with dozens of old-fashioned roses—and one woman's newfound passion ►







Brick-edged gravel paths—some curved, some straight—outline the flower beds (*left*). Lush underplanting is the key to this garden's success. Note how such perennials as rosemary, silver thyme, lavender, ballota, nepeta and artemisia fill in the spaces between the roses. In a year or two, when the garden is fully mature, all the bare ground will be blanketed with herbs.



Right: Against sturdy *Santolina virens*, an antique cherub adds old-world charm. Bought at auction, the statue was broken in transit, and Chotsie Blank has painstakingly glued it back together again.

The long sweep of space is punctuated with charming details—a cherub tucked among the petals

It all began with an ungainly bush outside the Rutherford, Calif., house that Chotsie Blank bought nine years ago. At first, the San Francisco photographer had no idea what kind of plant it was. But as she turned the house into a weekend home, Blank took to caring for the mystery bush, too. Eventually she was rewarded with a surprise—blowsy apricot roses with a deliciously fruity fragrance. Enchanting. Chotsie loaded armfuls of flowers into her car for the trips back to San Francisco—85 bewitching, rose-scented miles. "I had to have more," she said simply. Rose books were piling up beside her bed. Soon, she found herself turning an overgrown pumpkin patch into a rose garden.

Blank recruited horticulturist Sarah Hammond, director of the Smith & Hawken nursery in Mill Valley and a devotee of old roses. Because of the dry Napa climate, Hammond recommended mixing Mediterranean plants with the thirsty roses—in a palette of pastels and whites.

Hammond also introduced Chotsie Blank to designer/builder Arthur Baker, who made trellis walls and pergolas and laid out paths of buff-colored gravel. "When I met Chotsie," he recalls, "she pulled out a napkin on which she'd sketched the garden plan." Together they refined it, widening the 90-foot-long rectangle to follow the contours of the land and offer a more open feeling. They decided the trellis height by holding up pieces of lumber. Beds were laid out, then planted according to Hammond's directions.

Three years later, the garden still evolves. Sadly, the large Nevada roses that were to anchor each flower bed didn't survive. The original pastel palette intensified with a jolt or two of stronger colors—purple *Salvia nemerosa*, bright pink 'Zéphirine Drouhin.' Of course, to the ever-watchful owner, the garden changes daily. "Now I understand why people get so hooked on gardening," she says. ►



Chotsie Blank is just one of the growing number of fans of old-fashioned roses, including old roses from before 1867, when the first hybrid teas were introduced. Unlike modern teas, bred to be upright, bright-flowered and reblooming—the perfect long-stemmed florist rose—old roses are remarkably diverse. They ramble. They trail. They entwine into bushes. Although some heirloom roses bloom only once each season, they tend to be more disease-resistant and more intensely fragrant. Plus, there's the historic appeal of an Alba that might have been plucked by Pliny, the romance of a Damask cultivated by Empress Josephine at Malmaison, or the siren call of 'Coquette des Alpes.' "Once introduced to old roses," notes Smith & Hawken horticulturist Sarah Hammond, "most people turn away from modern ones."

Chotsie Blank grows both. The modern teas are reserved for a separate cutting garden, while this grand space belongs to the old roses and hybrid musks. "This is a garden for fragrance and overflowing abundance," says Blank, who admits "roses have become an obsession." ■

Editor JODY THOMPSON-KENNEDY
Writer JANE MARGOLIES
Photographer COOKIE KINKEAD





***Right*: Within the irregular rectangle is a formal cruciform with fountain at center and pergola on each axis. Front-entrance pergola (*opposite, below*) is draped with *Clematis montana* 'rubens' and the rose 'Cécile Brünner.' The four-foot picket fence offers a view of adjacent vineyards. Eight-foot trellis on other sides provides privacy.**

***Below*: Furnished with a terra-cotta bench, the back pergola turns into an outdoor room. Detail (*opposite*) of pink-and-white 'Ballerina.'**

FOR MORE DETAILS, SEE PRODUCT INFORMATION





HOW DOES A ROSE GARDEN GROW?

- *When planting, position old roses that bloom just once next to those that rebloom—to keep your garden in flower all season.*

- *In this garden, a water-conserving drip-irrigation system moistens plant roots at the base from an underground hose while low sprays water the bases of plants. These methods also eliminate the problem of rust and spotting on rose foliage.*

- *Lattice fencing supports climbing roses and also serves as an effective sun filter.*

- *Books on roses abound. Two of the best are Peter Beales's* Classic Roses *(Holt, Rinehart and Winston), a comprehensive text of history, cultivating and landscaping tips as well as variety descriptions; and David Austin's* The Rose *(Antique Collector's Club), an expert review of 900 varieties by the noted English nurseryman.*

MAIL-ORDER SOURCES

Responding to demand, more and more nurseries are now offering old rose varieties, but they go fast. Order as soon as you receive fall catalogs. Chotsie Blank orders her roses from Pickering Nurseries Inc., 670 Kingston Rd., Pickering, Ontario, Canada L1V1A6; 416–839–2111. Catalog, $2. Other good sources are:

- *Antique Rose Emporium, Rte. 5, Box 143, Brenham, TX 77833; 409–836–9051. Catalog, $3.*
- *Hortico, Inc., 723 Robson Rd., Rte. 1, Waterdown, Ont., Canada LOR2HO; 416–689–6984.*
- *High Country Rosarium, 1717 Downing St., Denver, CO 80218; 303–832–4026. Catalog, $1.*





Wisteria and clematis play over the garden gate that is the entrance to a courtyard and patio *(below left)*. Gables, arches and muntin windows *(opposite)* are unifying elements that give this suburban house a farmhouse flavor.

FOR MORE DETAILS SEE PROJECT INFORMATION

BEYOND THE GARDEN GATE

Surrounded by a busy suburb, this new home still feels like a rambling farmhouse—you step into the courtyard and enter a calm oasis ►



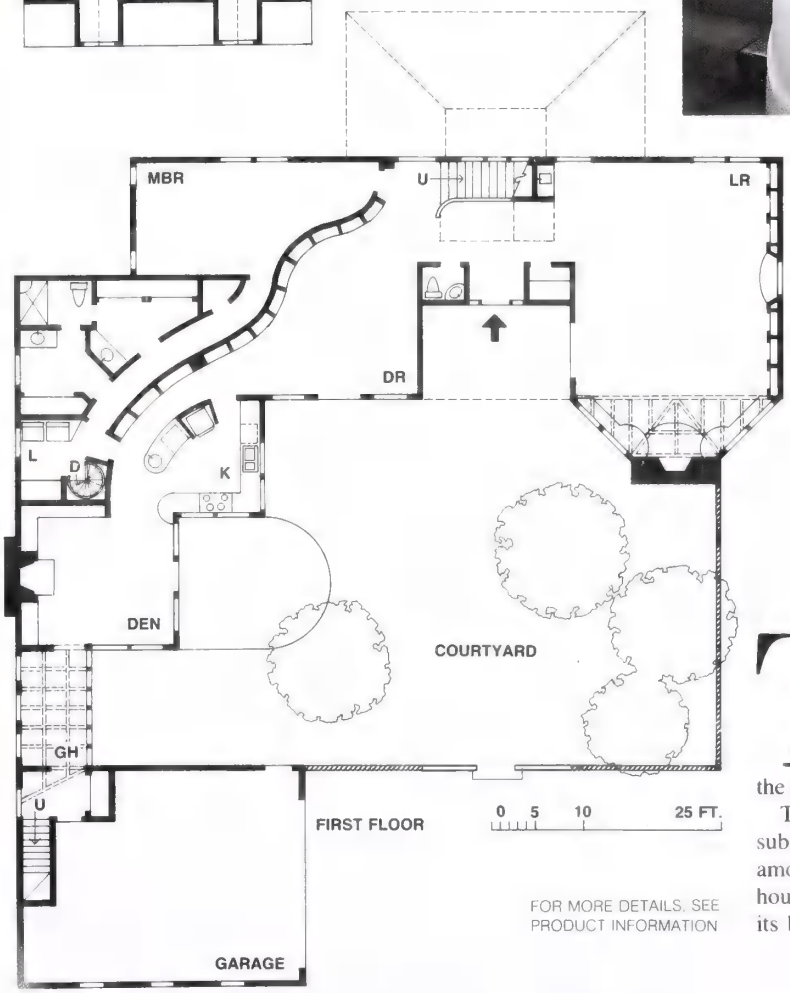
The acre site in a well-established neighborhood dictated the plan of an enclosed courtyard (*left*). All the major spaces on the first level are open to the roof. Curved interior walls animate the space, and the many windows direct the eye up and out (*right*).

"Like a fine painting, good architecture should enrich your soul"





In the living room, (*right*), two window seats border the fireplace. Chintz pillows (Waverly) echo colors of the dhurrie rugs (Stark Carpet). Architectural prints are from J. Pocker & Son. Curved bookcases repeat exterior details and become a unifying theme both inside and out.



FOR MORE DETAILS, SEE PRODUCT INFORMATION

The English have a word for it—the "close," an area of repose and quiet within a bustling community. The close is a courtyard confined by walls that screen out street noise. It's entered by a garden gate that marks a gentle divide between the public world and a private realm. It is the kind of contrast the Europeans do so well.

This house exploits that idea on a grand scale. Set in the midst of suburbia, it lives like a rambling farmhouse (with modern touches) among mature plantings and trees. The key is the courtyard plan. The house forms two sides of a fenced close that lives out to the limit of its boundaries. The plan affords gracious living on an acre site that



fronts on a heavily trafficked street, with neighboring houses on all sides. The minute you step through the garden gate, shaded by wisteria and clematis, you are in a private, more tranquil place.

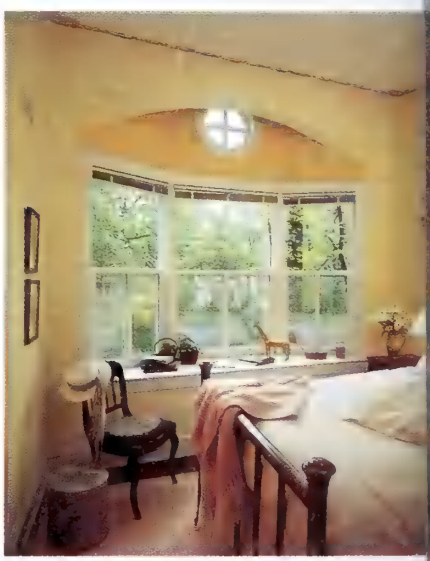
When they thought about building a new home, the owners knew where and how they wanted to live. They had previously lived in this community for many years and enjoyed the easy commute to the city and its cultural life. Established suburbs have a lot to offer—proximity to friends and family, and the assurance that the streetscape will not change dramatically in coming years.

That's the plus side. On the downside were the available sites, which tended to be few, confined and neutral in scenery. The one notable feature of this site was the commanding presence of fine old trees. Without the scenic beauty of mountains or sea, the architectural design had to create its own vistas. The towering trees became a dominant theme in the house's orientation and design.

For some time prior to building, the couple saved magazine clippings of houses they liked. The work of one firm, Centerbrook Architects in Essex, Conn., kept coming up. What the clients found particularly appealing was the blend of contemporary light-filled spaces with traditional architectural style. ►



Playful details through the house create unexpected vistas and visual delights. Kitchen cabinets (*left*) are topped by gabled roofs mimicking a miniature village. A cloverleafed window dominates the entrance (*opposite*). Four guest bedrooms upstairs (*below*) are small but lively in color and decor.



Serious design is best when it's handled with a light touch—amusing windows in unexpected shapes and places bring in views and an air of surprise

They had enjoyed the easy access to the outdoors in California, where they lived years ago. But they also appreciated the graciousness of houses in the East, and they hoped that their design would please rather than antagonize the neighbors.

Although Centerbrook Architects was miles away, the owners felt this firm could achieve the right combination: a functional house that responded to its setting yet still incorporated the homey touches—gabled roofs, muntin windows and pleasing, even whimsical details.

The final plan indeed satisfied both. The house looks inward to its courtyard and up to the treetops. As you enter, a large cloverleafed window lighting the stairwell curves dramatically up to the second level. "It's an ode to the trees, which were the main presence on the site," says architect Jefferson B. Riley. From this grand entrance, the house branches into two wings. On one side, the living room reaches up to double height, greatly enhancing the feeling of space. In the opposite wing are the dining room, kitchen and master bedroom. A serpentine wall animates the corridor linking the rooms, most of which are open to roof height. On high, clerestory windows and skylights exploit the leafy views. "We used muntin windows because they create the effect of lace making patterns as the light passes through," Riley explains. Even at ground level, French doors bring in eye-level glimpses of the landscaped grounds.

Tucked under the roof gables upstairs are four bedrooms for the visiting grown children and their families. The bedrooms are small, but each has personality. Here, as elsewhere, the architects peppered the interiors with impish touches. Windows are positioned in unexpected places or are amusingly shaped for visual surprise. "They reflect the owners' appreciation of artistic and playful things," says architect Riley.

The proof of a successful project is both in the end product and ensuing relationship. Now, after having lived in the house for three years, the owners enjoy it even more. "Good architecture is like a fine painting; it is endlessly fascinating and enriches your soul," one of them muses. "The more you look at it, the more you see." ■

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Editor SUSAN ZEVON
Writer NORMA SKURKA KIMMEL
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CLOSE-UPS

By PHYLLIS BARTLETT



BILLY CUNNINGHAM

Count on the British to design a superior greenhouse. Here's an exterior view of the conservatory shown on page 80, designed by Joel Clark Gevis and Peter Carlson, and made by Machin. This custom-made greenhouse is constructed on a modular system adaptable to many locations. Besides being freestanding, a conservatory can be attached to a house, placed on a roof or used as a passageway. Because it benefits from solar heat, it's ideal for chilly days, yet it can also be air-conditioned. For mail-order information, plus cost and installation services, contact Machin Conservatories at 203–834–9566.



BILLY CUNNINGHAM

To enhance arched windows, drape fabric to follow the curves. Line and trim it with rose to match antique Wedgwood on table (*see page 92*). Center festoon and jabots were worked in muslin before being cut into damask. Side pieces were separately sewn. The whole was stapled to a wood frame that follows the arch.

BOOK REVIEW

Take a page out of our book: Frame a charming drawing in gilt (*see page 99*). The trick here is the Matisse (did you guess the artist?) reproduction from a five-dollar paperback. Scout secondhand bookstores and print shops for your finds. Our source? New York's Metropolitan Museum of Art Gift Shop.



JEFF McNAMARA



JOHN VAUGHAN

Did you note these plaid counter tiles in the kitchen on page 102? Reminiscent of old-time tea towels, the cheerful blues warm a space fast. "It's a good backdrop for everything you put on it," says the happy owner, Connie Eisenstat. These tiles are handmade ceramic imported from Italy for Country Floors, Inc. Backsplash (*not seen*) in coordinating tile, is about $6.25 per square foot.



MICHAEL DUNNE

Imagination and stitches save time—and money—in these pillow details (*see page 83*). For flanged green plaid and striped pillows, borders are sewn with a narrow zigzag stitch. To achieve raised satin stitch, reduce the length and stitch closely as with a buttonhole. Attention to thread color pays off in drama or subtle shading. On fringed pillows, the fringe is attached with a decorative stitch in contrasting thread. Another detail: striped border stapled to the wall, just above the chair rail. For more on decorative stitching, see *Sewing for the Home*, from Singer Sewing Reference Library, at Singer stores, or phone 800–328–3895.

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SPECIAL PROJECT

ONE-OF-A-KIND WALL

Two cans of paint, some rags and an hour of your time are all you need to turn a flat wall into a richly textured backdrop

The background for the "Cheap Chairs" on page 94, and shown here close up, is a rag-rubbed painted wall. Created by Rosemary Fox, a paint-finish specialist, the effect is "sophisticated-looking but simple to do," she says. "Rag-rubbing the wall of an average-size room shouldn't take more than an hour. But enjoy it, don't rush it."

Here's what you'll need: roller pan, paint roller, latex interior satin or semigloss paint in base color plus one can of white paint, rubber gloves, mixing stick, cardboard, plastic container for thinning and mixing, container of water for thinning and clean-up, drop cloths, clean cotton rags.

1 Pour some base paint into roller pan. Roll on until wall is covered. Undiluted paint should cover in one coat. If not, apply a second coat.

2 Experiment to find an overlay color you like: First, cover cardboard with base color, then add white to roller pan and mix. With your fingers or a cotton swab, rub overlay color on a small patch of painted cardboard. Let dry. If unsatisfied, add more white and rub on additional patches. Keep track of the proportions (75 percent base/25 percent overlay, 50/50, 25/75, whatever). Trust your eye; you don't want the overlay to be too light *or* too dark. Subtlety is key.

3 When you achieve a color you like, mix base and overlay paint in roller pan. Add water to thin paint to the consistency of cream. Put on gloves. Tear off a piece of rag—about a 12-inch square. Dip in water and wring out, then dip in the paint mixture. Wring out so rag is not dripping.

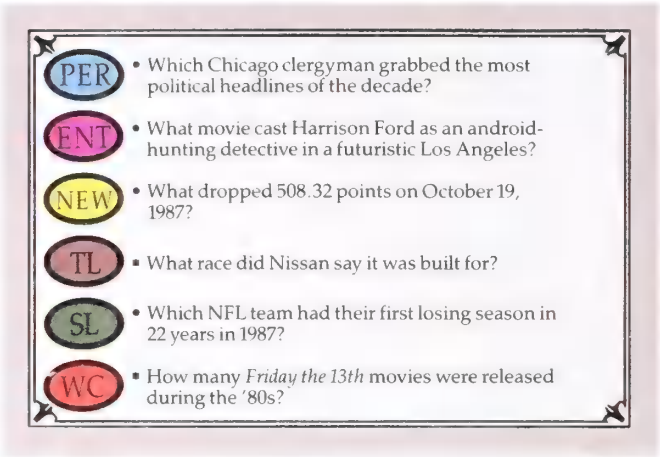
4 Rub paint mixture on the wall. It doesn't matter where you start. "Every few feet, get off the ladder and step back," Fox suggests. "Make sure you've achieved a distressed color effect, but not a jarring one. If you don't like what you see, dab on more base color. Remember, this is a free-form technique—don't be intimidated!" ■

Paint-finish specialist Rosemary Fox used Pittsburgh Paints #4154, Queen Coral, as her base color, lightening it with white for the overlay. "The finished wall mimics the soft shading of earth, foliage and quickly moving water," she says. "Nothing in nature is ever one pure, flat color."



JOSE CUTOLLA

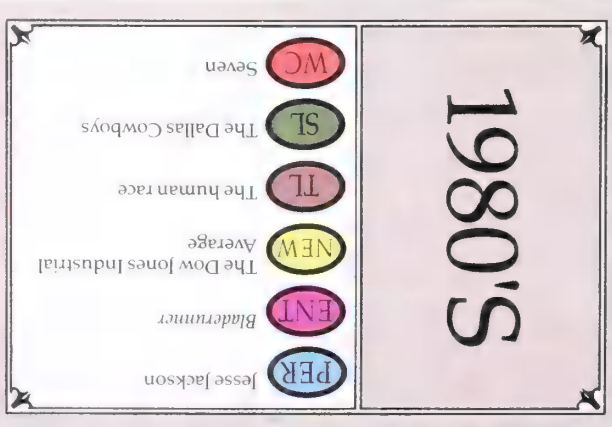
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THE COURSE-BY-COURSE BUFFET—A STYLISH TWIST ON DINNER FOR A CROWD



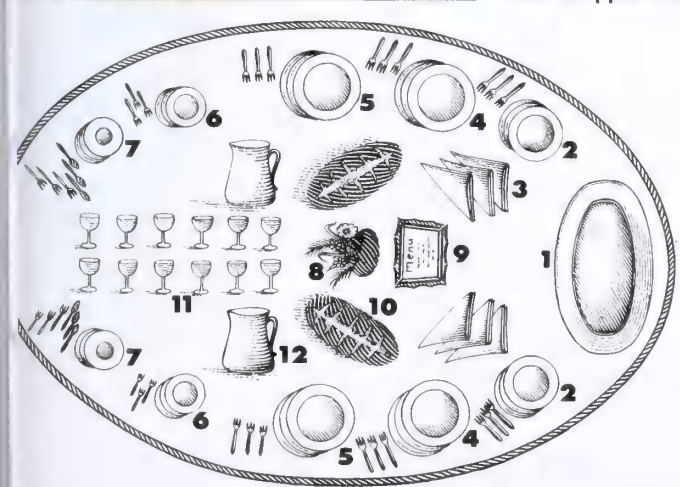


No two people define the Italian love of great food, great wine and effortless entertaining more than Marcella and Victor Hazan (*left*). With their contagious passion for all things delicious, this husband-and-wife team has published four books between them, including Marcella's award-winning *The Classic Italian Cook Book* and Victor's landmark *Italian Wine*. When they aren't writing, they're teaching—most notably at Venice's luxe Hotel Cipriani. And when they aren't writing *or* teaching, they're doing what they love best: planning and preparing sumptuous feasts for friends.



In the grand dining room of their apartment atop a Venetian palazzo, the Hazans can seat 10. Despite this, they generally opt for a less formal—but no less fabulous—form of entertaining: the buffet. "We want our friends to mingle," says Marcella. *Right, clockwise from top*: *sfogi in saor* (fried fillets of fresh sole with raisins and pine nuts), a Venetian party dish; *insalata di riso e Gamberetti* (rice and shrimp salad with diced vegetables) and olive-oil–kissed roasted peppers. *Left*: Spiced oranges with caramelized zest are a stunning party-ender, especially accompanied by a chocolate amaretti cake topped with whipped cream.





A Hazan buffet is choreographed for ease. The buffet flows in timely courses, each with its own plates and flatware. "Serving a wonderful dish correctly means honoring the integrity of its flavors," says Marcella. A Hazan-style table: space at the head of the table **1**, first for antipasti, then for a platter warmer for pasta, followed by the main course. Forks and generously sized plates for antipasti **2** get guests started. Napkins **3** are folded alongside. Further down the table are stacked plates and forks for pasta **4**, the second course **5**, salad **6** and dessert **7**. Flowers **8** are simple and low. A framed menu **9**, lets guests know what they're eating. Trays of bread **10** are thoroughly Italian. And finally, water glasses **11** and pitchers **12** are lined up in easy reach. For wine? Victor sets up a smaller table (*top center*), with tasty tuna canapés. ■

Editor SARAH BELK
Writer KAREN MacNEIL
Photographer STEVE COHEN

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ONE-DISH STARS

A great showstopper can make the party and let you enjoy it, too. Drama comes from smart work behind the scenes, zesty seasonings and intensely flavored tarts and pastas ▶



Serve southwestern cornmeal-crusted chicken, and spicy corn and tomato ragoût with a mixed green salad and puffy cheddar-cumin rolls (*right*).

Gone are the days when dinner parties were six-course, veal Orloff-type affairs. Now, soup, salad or a gutsy make-ahead chicken dish can be upscaled for company. Just what makes casual entertaining work? Jane Freiman, restaurant critic for *New York Newsday* and author of the soon-to-be-published *Dinner Party*, believes today's gatherings call for simple, sophisticated fare served in a straightforward manner. "By simple, I don't mean steak and baked potato—and sophisticated doesn't translate into fussy. I'm talking about dishes with bold flavors and textures and pleasing presentation," says Freiman. Advance preparation saves you from any last-minute rush in the kitchen. For entertaining ease, let side dishes be accessories to a star main course. What could be easier than steamed vegetables, a mixed green salad and good crusty bread? "And don't forget dessert," says Freiman. "It doesn't have to be complex but it should knock their socks off." ■ —SARAH BELK *Photographer* JERRY SIMPSON





Marinara with a twist: To the tomato, olive oil and garlic classic add fresh herbs, shrimp and scallops (*above*). Mussels can be substituted for the scallops, if desired. Serve as a first course or main dish. Plate, Wolfman-Gold & Good Company.

A healthy pie: The mostly vegetable tart (*above left*) consists of peppers, broccoli, zucchini and onion bound with cheese (use Muenster, Jack or Gruyère) instead of an egg-based custard. Serve as a starter or entrée. Plate by Taitu, from Bloomingdale's.

The new quiche (*clockwise from top left*): Onion and chèvre tart has shallots, chives, onions and scallions. Leek and prosciutto pizza on an oregano crust. Saga Bleu tart with the bite of a watercress spiral. Plate, Henri Bendel.

RECIPES BEGIN ON PAGE 134

From *Dinner Party* by Jane Freiman, to be published in November by Harper & Row. Copyright © 1989 by Jane Freiman







"The challenge today is to create memorable meals and evenings that don't make unreasonable demands on your time"



Beyond chicken salad: Sweet peppers and soy-and-ginger-dressed chicken nest on a bed of crunchy Oriental noodles (*above center*). A nutty-tasting sesame dressing adds richness. Fresh cilantro puts in the zing. Plate by Christofle, Bloomingdale's.

The cookie to crunch: These sables (the French term for nutty butter cookies) are dipped in chocolate for an even richer experience. They're the perfect accompaniment to *granita*, ice cream or raspberry sorbet (*top right*). Goblet by Lalique, Bloomingdale's.

The citrus finish (*right*): Refreshing cold lemon soufflés with meringue layers and a raspberry garnish, or lemon brulée tart with lemon-curd filling, the whisper of lime, and a caramelized brown-sugar topping.

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WINE & GOOD SPIRITS

THE PERFECT MATCH—A NEW LOOK AT PAIRING WINE WITH FOOD REVEALS IT'S ALL A MATTER OF TASTE

By DAVID ROSENGARTEN and JOSHUA WESSON



On some basic level, every wine is a food wine. After all, wine's main function is to make whatever you're eating taste better than it would all by itself. But: Why do certain wines pair better with certain foods and terribly with others? What makes for a good match, anyway?

We think the whole business of matching wine and food is very simple. (We even wrote a book about it, *right.*) We believe that if a given wine goes well with a given food, it's because (1) they taste in some way similar/complementary; or (2) they taste in some way different/contrasting.

Furthermore, we propose that wine and food can taste similar or different in three distinct ways: (1) they can have complementary or contrasting COMPONENTS (sugar, acid, salt, bitterness, tannin and alcohol are examples of COMPONENTS); (2) they can have complementary or contrasting FLAVORS (apples, mint and minerals are examples of FLAVORS); or (3) they can have complementary or contrasting TEXTURES (thin, velvety and viscous are examples of TEXTURES).



We've constructed guidelines to help you decide what goes with what, but it's up to *your* palate to be the final arbiter of good taste.

We've discovered—after years of studious sipping—that the easiest way to win wine and food match points is to put FLAVORS and TEXTURES aside and concentrate on setting up complementary or contrasting COMPONENTS. A mineral-scented oyster may pair nicely with a mineral-scented Chablis, but the minerals are just the grace notes in the match. The real chemistry occurs because the acid (a COMPONENT) in the Chablis cuts so nicely through the oyster's saltiness (another COMPONENT), creating a delicious contrast.

A fresh, peachy Asti Spumante may flatter a ripe, fragrant fresh-sliced peach, but what's really making the perfect match work is, first and foremost, sweet (a COMPONENT) to sweet (a similar COMPONENT).

Acidic foods—such as salads—*complement* acidic wines; salty foods, like prosciutto, *contrast* marvelously with sharp, slightly sweet wines (or, as with oysters, an acidic wine). Bitter foods—such as broccoli rabe—smooth out when paired with wines low in alcohol and tannin. We could go on.

But we don't have to. If you remember to focus on COMPONENTS, you'll open up a world of matching opportunities. Here's a handful of interesting wine and food ideas—some of which buck conventional wisdom, but always toward a better match:

● **RED WINE WITH FISH.** Fish taste fishy because of their natural oils. Lemon on a bluefish fillet cuts through this oiliness, and in the process makes the fish taste more pleasant. When choosing wine to go with fish, look for a wine with enough acid to stand in for the lemon. Since red wine is generally lower in acid than white wine, your best bets are light-bodied, fruity but dry young reds with sharp acidity, like the delicious 1988 Beaujolais-Villages from Sylvain Fessy.

● **WINE WITH SALAD.** Wine with salad is usually avoided because the vinegar in salad dressing can make a fine wine taste unbalanced. But if the wine has a lot of naturally occurring acid, the acid in the dressing will actually neutralize the acid in the wine . . . softening it, and improving the wine! Toss mixed greens and smoked turkey with a light vinaigrette . . . and serve the salad with a glass of German Riesling from a rather acidic vintage—usually those years that didn't receive high ratings on the vintage charts are a good bet. Try the 1987 Bernkasteler Badstube QbA, from the Weingut J. Lauerburg.

● **CHAMPAGNE WITH CAVIAR.** This marriage is not what it's cracked up to be. They're both luxurious, but even first-rate caviar is a little fishy-salty, and when you drink it with fruity champagne, you end up with a fishy taste in your mouth. Find a light, bone-dry, rather acidic champagne that cuts through the fish oils, like the Piper Heidsieck Brut Sauvage. Using the type of caviar labeled Malossol also helps—it's less salty.

● **DESSERT WINE WITH DESSERTS.** Dessert wines should be sweeter than dessert. If the food's sweeter than the wine, the wine will lose its lusciousness and taste thinner, washed out. Try the delicious 1986 Château Lafaurie-Peyraguey (Sauternes) with a not-too-sweet, warm apricot tart. ■

David Rosengarten and Joshua Wesson are the coauthors of Red Wine With Fish: The New Art of Matching Wine With Food.

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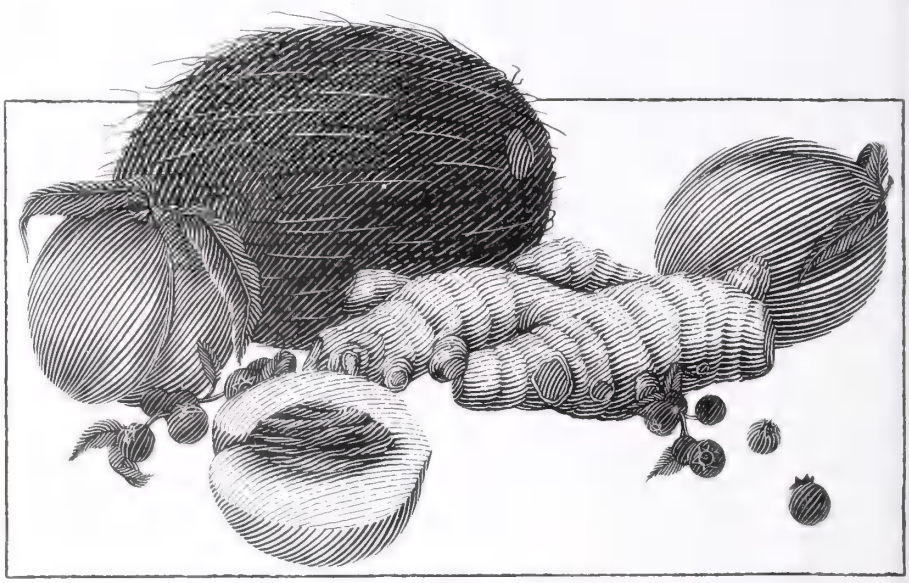
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QUICK COOK

FAST FISH FIX: GRILLED TUNA WITH THE ZING OF SOY AND GINGER



Worthy of weekend guests, this menu is still easy enough to throw together in minutes. The trick? Early in the day, marinate the fish, and then toss the cucumbers with their light dressing. After that, it's a snap to get everything on the table while sipping something cold.

Cool, tangy cucumbers set off the rich taste of fish. The quick torte can be made with other fruits in season. With this fall feast, try an Alsatian Gewürztraminer from Hugel or Trimbach, or a light California Riesling from Firestone. Menu serves 4.

—RICHARD SAX

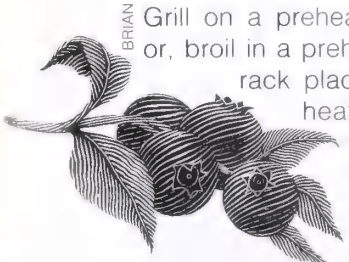
GRILLED MARINATED TUNA STEAKS

4 fresh tuna steaks (1-1/4 inches thick), or substitute swordfish or salmon
3 tablespoons soy sauce
Juice of 1/2 lime
1 tablespoon rice vinegar
1 tablespoon Oriental sesame oil
Pinch dried red-pepper flakes
6 thin slices peeled fresh ginger
2 garlic cloves, crushed

☐ Place tuna in a shallow nonaluminum pan and add all remaining ingredients, turning steaks to coat. Cover and refrigerate at least 1 hour, but no more than 6 hours. Turn once or twice to marinate.

☐ Bring fish to room temperature. Grill on a preheated charcoal fire; or, broil in a preheated broiler on a rack placed 4 inches from heat. Baste once or twice and turn, until golden, about 5 minutes on each side. (*Note:* Be careful not to overcook; fish should be just firm when pressed in center, but interior should still be very juicy.) Transfer to serving plates, ladle with broiler-pan juices and serve immediately.

BRIAN CALLANAN



HUNGARIAN-STYLE CUCUMBERS

2 large cucumbers (preferably seedless), peeled and thinly sliced
1-1/2 teaspoons kosher salt
1/2 cup rice vinegar, or more, to taste
Juice of 1 lemon or lime
1 small garlic clove, crushed
Pinch freshly ground white pepper
2 tablespoons chopped fresh parsley and chives, or other herbs such as fresh dill

☐ In a colander over the sink, add cucumbers and salt, stirring to combine. Let stand 1 hour at room temperature, tossing once or twice to redistribute.

☐ Working in small batches, with your hands gently squeeze all liquid from cucumbers and transfer to a glass serving bowl. Add remaining ingredients and toss gently. Cover, chill and season to taste. Serves 4.

PEACH-BERRY TORTE

1/2 cup (1 stick) unsalted butter, room temperature
3/4 cup sugar
1 teaspoon pure vanilla extract
1 egg
1 cup unbleached all-purpose flour
1 teaspoon baking powder
Pinch salt
2 ripe peaches, peeled, stoned and sliced 1/2-inch thick (or, substitute frozen sliced peaches)
1 cup fresh blueberries, picked over
2/3 cup shredded coconut

☐ Butter an 8-inch-square baking pan and set aside. In a medium bowl cream butter and sugar until light, add vanilla, then egg, and beat until combined. In a small bowl stir together flour, baking powder and salt. Gently stir dry ingredients into butter mixture until just blended.

☐ Pour batter into baking pan. Press peaches into batter. Scatter blueberries and coconut on top. Bake in a preheated 350°F oven until center tests done, about 45 to 50 minutes. Top with frozen vanilla yogurt or ice cream. Serves 4 to 6.■

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ONE-DISH STARS

Continued from page 127

CHICKEN WITH CORN RAGOUT

Chicken and coating:

- **3/4 cup yellow cornmeal**
- **1 tablespoon finely ground dried *ancho* chilies, or plain chili powder**
- **1 tablespoon ground cumin**
- **3/4 teaspoon ground red pepper (cayenne)**
- **1 teaspoon salt**
- **1-1/4 teaspoons freshly ground pepper**
- **1 4-ounce can *chipolte* chilies in adobe sauce**
- **6 boneless chicken breasts, skin and wing attached, if desired**

Corn ragoût:

- **1 stick plus 5 tablespoons butter, chilled**
- **9 medium garlic cloves, minced**
- **1 large tomato, peeled, seeded and chopped**
- **1 Poblano pepper, halved, seeded and cored (or substitute 1 medium green bell pepper, halved, seeded and cored)**
- **1 red bell pepper, halved, seeded and cored**
- **2 cups cups frozen corn kernels, thawed**
- **6 tablespoons olive oil**
- **2 tablespoons fresh lime juice**
- **1-1/2 tablespoons cornstarch**
- **2-1/2 cups chicken stock (preferably homemade)**
- **12 tender, young mustard-green leaves (or substitute spinach leaves), rinsed and shredded**
- **12 fresh basil leaves, rinsed**

□ Make coating: In a medium bowl mix together cornmeal, *ancho* chilies, cumin, red pepper, salt and black pepper, and set aside.

□ In a blender or food processor, puree *chipolte* chilies. Transfer puree to a small bowl or glass jar.

□ Making sure not to let hot peppers touch your hands (you can wear rubber gloves), brush *chipolte* puree over skin and flesh sides of chicken. Dredge both sides of chicken with coating. (Cover and refrigerate remaining *chipolte* mixture and save up to 2 days for marinating other meats, if desired.)

□ Make ragoût: In a 4-quart kettle over medium heat, add garlic and 4 tablespoons butter and cook until fragrant, about 1 minute. Add tomato, chilies and peppers and toss over medium heat, about 2 minutes. Add corn kernels and toss 1 minute. Remove kettle from heat, cool, cover and set aside at room temperature, up to 6 hours.

□ In a 12-inch skillet over medium heat, heat 3 tablespoons olive oil and 3 tablespoons butter until bubbling. Raise heat to medium high and cook 3 chicken breasts, skin-side down, until coating is browned and crisp, about 5 minutes. Turn breasts and cook 5 minutes more. Transfer chicken, skin-side up, to an unlined baking sheet. Repeat to brown all the chicken, adding butter and oil to skillet as necessary. (*Note:* At this point, chicken can be set aside, uncovered, up to 2 hours, at cool room temperature.)

□ Finish cooking chicken by baking in a preheated 500°F oven until topping is crisp and juices run clear when thickest part of breast is pierced, 8 to 10 minutes.

□ Cut remaining 6 tablespoons butter into small cubes. While chicken cooks, return kettle with vegetables to medium heat. In a bowl, dissolve cornstarch in cold chicken stock and add to kettle. Heat to boiling, then stir until mixture thickens.

□ Immediately stir in cubed butter, greens, lime juice, tomato and basil. Heat to simmering and season to taste. Ladle 2/3 cup ragoût onto plates and top with a chicken breast. Serves 6.

ONION AND CHEVRE TART

Crust:

- **1/2 cup (1 stick) unsalted butter, cut into 8 pieces, frozen**
- **1/4 teaspoon salt**
- **1/4 cup dry white wine, chilled**
- **1 egg yolk**
- **1-1/2 to 1-3/4 cups all-purpose flour**

Filling:

- **2 tablespoons olive oil**
- **4 medium shallots, minced**
- **2 medium onions, coarsely chopped**
- **1/4 pound (1/2 cup packed) fresh chèvre**
- **3 eggs**
- **1/4 teaspoon salt**
- **1/4 teaspoon freshly ground black pepper**
- **Freshly ground nutmeg, to taste**
- **Hot red-pepper sauce, to taste**
- **1/2 cup half-and-half**
- **1 cup heavy cream, chilled**
- **1 tablespoon Dijon mustard**
- **1 large bunch scallions, trimmed, rinsed and sliced into thin rings**
- **2 tablespoons coarsely chopped fresh chives**
- **1 ounce freshly grated Parmesan cheese**

□ Make crust: In a food processor add butter and pulse until crumbly. Add salt, wine and egg yolk, and pulse until roughly mixed. Add 1-1/2 cups flour and pulse until dough begins to clump. (Pulse in 2 tablespoons more flour if sticky.)

□ On a lightly floured work surface, gather dough into a flat disk and roll into a 14-inch circle. Transfer dough circle to an 11-inch fluted tart pan with removable bottom. Ease dough into pan and fit it snugly around bottom and sides. Trim to form a raised edge about 1/8-inch higher than side of pan. Freeze dough 10 minutes. Pierce dough at 1-inch intervals with a fork or the point of a skewer. (*Note:* Dough can be wrapped and frozen overnight. Then thaw in refrigerator 2 hours and proceed with directions.)

□ Adjust oven rack to lowest position. Line dough with aluminum foil and fill with pie weights. Bake in a preheated 375°F oven 20 minutes. Remove foil and weights and cool.

□ Make filling: In a medium skillet over medium heat, warm 2 tablespoons olive oil. Add onions and shallots and cook, stirring frequently, about 15 minutes, or until softened. Remove from heat and cool until ready to use.

□ In a food processor pulse chèvre, eggs, salt, pepper, nutmeg and hot pepper sauce. Add half-and-half and process until smooth, then add cream and process until just mixed. Season to taste.

□ Brush inside of cooled crust with mustard. Scatter crust with cooked onion mixture, scallions and chives. Add egg mixture and sprinkle top with Parmesan cheese. Bake in a preheated 375°F oven until center of tart is just set, about 35 minutes. (*Note:* Tart can be baked 4 to 6 hours ahead. To serve, rewarm in a 300°F oven.) Serves 8.

SAGA BLUE AND WATERCRESS TART

This recipe was created by Blair Verner.

Crust:

- **1/2 cup (1 stick) unsalted butter, cut into 8 pieces, frozen**
- **1 egg**
- **1/8 teaspoon salt**
- **1/4 cup plain (not self-rising) cake flour**
- **1/2 to 3/4 cup whole-wheat flour**

Filling:

- **4 ounces Saga Blue cheese (or other creamy blue cheese), room temperature, rind removed**
- **2 ounces cream cheese**
- **1-1/3 cups heavy cream**
- **1 egg yolk**
- **4 eggs**
- **Freshly ground pepper**
- **Hot red-pepper sauce**
- **1 teaspoon sugar**
- **2 quarts water**
- **1 medium bunch watercress, stemmed**
- **Freshly ground whole nutmeg**

□ Make pastry: In a food processor add butter, egg and salt. Pulse until butter softens. Add cake flour and 1/2 cup whole-wheat flour. Pulse until dough begins to gather into a ball. Add remaining whole-wheat flour if dough is very sticky.

□ Adjust oven rack to lowest position. Press dough into a flat disk and place between overlapping sheets of waxed paper. Roll covered dough to a 13-inch circle. Transfer covered dough circle to a baking sheet and freeze 5 minutes.

□ Remove top layer of waxed paper and invert unwrapped side over a 9-inch fluted tart pan with removable bottom. Remove remaining waxed paper and gently press dough into pan, fitting it snugly on bottom and against side. Trim off excess dough and freeze 15 minutes. Line crust with aluminum foil, fill with raw rice, dried beans or pie weights, and bake 7 minutes in a preheated 375°F oven. Remove foil, prick with a fork or skewer at 1-inch intervals and bake 8 minutes more. Set aside crust to cool at room temperature.

□ Make filling: In a food processor, process cheeses until smooth. Add all but 2 tablespoons cream and process until well blended. Pulse in egg yolk, 3 eggs, pepper, several dashes hot pepper sauce, and sugar until just blended.

□ In a large saucepan bring 2 quarts water to a boil. Stir in watercress and cook until water boils again. Drain, refresh, then twist dry in a cloth towel. Chop coarsely.

□ In a bowl combine watercress, remaining egg, 2 tablespoons cream, and several pinches nutmeg.

□ Pour cheese mixture into baked tart crust. Squeeze watercress mixture over a small bowl, removing most of liquid but leaving a coating of egg. Drop watercress in a spiral pattern in center of tart, pouring remaining liquid over design. Transfer tart to preheated 375°F oven and bake 25 to 30 minutes, or until set. Serve warm. Serves 6 to 8.

PROSCIUTTO AND LEEK PIZZAS

Starter:

- **3/4 teaspoon active dry yeast**
- **1/3 cup warm (110°F) water**
- **1/3 cup bread flour or unbleached all-purpose flour**

Dough:

- **1/2 cup to 2/3 cup bread flour or unbleached all-purpose flour**
- **1/2 cup plain (not self-rising) cake flour**
- **1/2 teaspoon salt**
- **1 tablespoon dried oregano leaves**
- **2 tablespoons warm (110°F) water**
- **2 tablespoons olive oil or vegetable oil**

Topping:

- **2 medium garlic cloves, minced**
- **6 tablespoons olive oil**
- **2 tablespoons tomato paste**
- **1-1/2 cups julienned leek (white part only)**
- **Salt, freshly ground pepper, to taste**
- **6 ounces Italian fontina cheese**
- **4 paper-thin prosciutto slices**
- **Flour, to dust**

□ Make starter: In a mixing bowl or 1-quart airtight container, combine yeast and warm water. Stir in flour to form a thick paste. Cover tightly and set aside until doubled, about 2 hours (or refrigerate up to 2 days).

□ Make dough: In a food processor combine 1/2 cup bread flour with cake flour, salt, oregano, water and oil, and process 10 seconds. Add starter and process until dough forms a smooth, silky ball (add remaining flour and additional water by tablespoons, if needed).

□ Place dough in a warm wet bowl, cover tightly with plastic wrap, and set aside at room temperature until tripled in size. Remove dough from bowl and cut into 4 pieces. (Or, if making a rectangular pizza, leave whole.) Knead each piece into a small cushion shape, cover and refrigerate 30 minutes. (*Note:* Dough can be wrapped and refrigerated up to 3 days.)

□ Make topping: In a small bowl combine garlic, 3 tablespoons olive oil and tomato paste.

□ Adjust oven rack to lowest position. On a lightly floured work surface stretch or roll each piece of dough to a 7-inch circle and transfer each to baking sheets. (Or, for a rectangular pizza, stretch large ball to a 12" x 18" rectangle.)

□ Spread dough with tomato mixture. Tear and scatter prosciutto over pizza(s) and top with leeks. Slice fontina into 1-1/2 by 2-inch paper-thin squares and scatter over leeks. Bake in a preheated 450°F oven until dough is crisp, about 7 to 10

(Continued on page 136)

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ONE-DISH STARS

Continued from page 134

minutes. Makes four 6-inch pieces or 1 rectangular pizza.

FOUR-VEGETABLE TART

Crust:

- 1 cup unbleached all-purpose flour, or more, if needed
- 1/4 teaspoon salt
- 1/4 pound unsalted butter, cut into 8 pieces, frozen
- 1/4 to 1/3 cup ice water
- 1 tablespoon Dijon mustard

Filling:

- 2 large red bell peppers
- 1-1/4 pounds broccoli, trimmed, rinsed and flowerets separated (save the stems for another use)
- 1/2 pound Monterey Jack, imported Gruyère or Muenster cheese, chilled and cubed
- 3-1/2 tablespoons olive oil or vegetable oil
- 1 large onion (6 ounces), thinly sliced
- 1 medium zucchini (about 3/4 pound), sliced
- 1/2 tablespoon butter

□ Make crust: In a food processor, process 1 cup flour, 1/4 teaspoon salt and butter, until butter is well blended. With machine running, pour in 1/4-cup ice water until dough begins to clump; add remaining water if needed.

□ On a lightly floured work surface, gather dough and press into a smooth disk. Lightly flour top of dough and roll to a 13-inch circle. Transfer dough circle to a 9-inch fluted tart pan with removable bottom. Gently press dough on both sides and bottom to fit pan. Trim dough, leaving 1/8-inch on top. Cover pastry and freeze 10 minutes.

□ Adjust oven rack to lowest position. Prick dough. Line pastry shell with a piece of aluminum foil over bottom and sides. Fill foil-lined tart shell with pie weights, dried beans or raw rice. Bake in a preheated 375°F oven 35 minutes.

□ Cool crust 5 minutes at room temperature. Carefully remove weights and foil and return tart to oven 3 to 7 minutes more, or until crust is thoroughly cooked and lightly browned. Immediately brush inside of crust with mustard and let cool.

□ Make filling: Roast peppers on gas-stove burner or under broiler, turning until skins blacken. Transfer peppers to a brown paper bag, twist bag closed and set aside 10 minutes.

□ Steam broccoli flowerets, covered, until crisp-tender, about 5 minutes. Refresh flowerets under cold running water; drain thoroughly.

□ In a food processor or with a hand-held grater, shred cheese. Set aside until ready to use.

□ In a skillet over medium heat add half the oil and all the onion. Cook, stirring frequently, until softened, about 6 minutes, then set aside on paper towels until ready to use. Add remaining oil to skillet and add zucchini. Cook until tender; set aside.

□ Assemble tart: Sprinkle 1/2 cup cheese on crust. Arrange zucchini in a layer over cheese. Cover with 1/3 cup cheese. Top with an even layer of onions and 1/2 cup more cheese.

□ Scrape off roasted pepper skins and split each pepper lengthwise. Remove seeds and cores. Pat peppers dry and place in an even layer over cheese. Sprinkle remainining cheese along outer edge of tart, leaving a 2-inch-diameter circle of red pepper showing at the center. Arrange broccoli flowerets in a circle over cheese. (*Note:* Tart may be prepared up to 2 hours in advance.)

□ Butter a sheet of aluminum foil and loosely cover tart. Bake tart 25 to 30 minutes in a preheated 375°F oven. Makes 6 to 8 servings.

CHINESE CHICKEN SALAD

- 4 cups vegetable oil
- 1/2 cup package rice-stick noodles, broken in 2-inch lengths

Chicken and marinade:

- 2 tablespoons soy sauce
- 1 tablespoon dark Oriental-style sesame oil
- 2 whole chicken breasts (about 2 pounds), boned, skinned, split and sliced crosswise into 1/4-inch julienned strips
- 2 tablespoons vegetable oil

Dressing:

- 1/2 medium garlic clove
- 1 1/2-inch piece fresh gingerroot, peeled
- 1 tablespoon sugar
- 1-1/2 teaspoons dry mustard
- 1 tablespoon peanut butter (or substitute dark Oriental-style sesame paste)
- 1 tablespoon sesame oil
- 1/4 teaspoon salt
- 1/4 teaspoon freshly ground white pepper
- 1-1/2 tablespoons vinegar
- 2 tablespoons soy sauce
- 1/2 cup chicken stock (preferably homemade)
- 1/2 cup vegetable oil

Garnishes:

- 1/2 medium head (about 1/2 pound) iceberg lettuce, torn into bite-size pieces
- 1/2 bunch medium scallions, trimmed, rinsed, patted dry with paper towel and sliced into rings
- 1/2 red bell pepper, julienned
- 1-1/2 teaspoons sesame seeds, toasted
- Cilantro leaves, to garnish

□ Prepare noodles: In a wok or deep skillet over medium-low heat, heat vegetable oil to 375°F. Add 1/3 noodles and cook 30 seconds. Stir once and cook until noodles just turn opaque. Drain on paper towels. Repeat with remaining noodles. (*Note:* Noodles can be cooked 48 hours in advance and stored in an airtight container.)

□ Make marinade: In a nonaluminum dish combine soy sauce, sesame oil and chicken breasts. Turn breasts until thoroughly coated. Cover and refrigerate, turning once or twice, 2 hours (or cover and refrigerate overnight).

□ Pat dry chicken breasts with paper towels. Heat remaining 2 tablespoons oil in a large skillet. Sauté chicken breasts until lightly colored, about 2 minutes on each side. Cover skillet tightly, remove from heat and let stand 30 minutes. Uncover and reserve pan juices. Cool, shred or dice chicken into bite-size pieces. (*Note:* Chicken can be refrigerated up to 24 hours.)

□ Make dressing: In a blender or food processor pulse garlic and ginger until finely chopped. Add sugar, mustard, peanut butter, sesame oil, salt, pepper, vinegar and soy sauce, and process until combined. Add stock. While machine is running, add oil in a thin stream until well blended. Set aside dressing until ready to use. (*Note:* Dressing can be refrigerated up to 24 hours.)

□ Make salads: Divide cooked noodles among 6 dinner plates; noodles should cover surface of plates. Top noodles with shredded lettuce, then follow with chicken pieces, scallion rings, cilantro, bell pepper and 1/4 teaspoon sesame seeds. Ladle salad with dressing. Serves 6.

PASTA WITH TOMATO-SEAFOOD SAUCE

- 3 medium garlic cloves, minced
- 1/3 cup pure olive oil
- 1 pound sea or bay scallops, shelled shrimp or shelled, debearded cooked mussels, rinsed and picked over
- 1/2 pound tomato spaghetti, or other fresh or dried pasta
- 1 pound ripe tomatoes, peeled, seeded and coarsely chopped
- 1-1/2 cups chicken stock (preferably homemade)
- 1/4 cup tomato paste
- 1/4 cup firmly packed minced parsley leaves
- 1-1/2 teaspoons dried mixed herbs (such as rosemary, thyme and oregano) or 2 tablespoons fresh minced herbs
- Salt, freshly ground pepper, to taste
- 1/2 teaspoon salt
- 4 quarts boiling water

□ In a medium nonreactive skillet over low heat, cook garlic in oil until fragrant, about 1 minute. Add scallops or shrimp and toss about 2 minutes, or until opaque. Transfer to a plate. Add tomatoes, stock and tomato paste to skillet. Simmer rapidly, until sauce measures 2 cups.

□ Stir parsley, herbs, salt and pepper into sauce. Adjust seasoning to taste. (*Note:* Sauce can be refrigerated up to 48 hours.)

□ At serving time, bring a large pot of salted water to a boil. Stir in noodles and boil until al dente. Drain well.

□ In a skillet over low heat, heat seafood with sauce. Add cooked pasta to sauce. Gently toss over lowest heat until pasta is just coated with sauce. Transfer noodles to serving dishes; top with sauce. Serve immediately. Serves 4.

CHEDDAR-CUMIN ROLLS

- 1-1/4 teaspoons active dry yeast
- 1 teaspoon sugar
- 1-1/4 cups warm (110°F) water
- 1/4 pound sharp cheddar cheese, chilled and cubed
- 3-1/4 cups bread flour or unbleached all-purpose flour
- 1-1/2 teaspoons salt
- 1-1/2 teaspoons ground cumin
- 1-1/2 teaspoons cornmeal

□ In a glass measuring cup combine yeast, sugar and water. Set aside mixture until it bubbles, about 10 minutes.

□ In a food processor, process cheese with 1/2 cup flour until well mixed. Add remaining flour, salt and cumin, and process to mix the ingredients thoroughly.

□ Stir yeast mixture, and with the machine running, add it to dry ingredients. Process until dough forms a shaggy mass and is slightly sticky.

□ Place dough in a large warm bowl, cover tightly and set aside until dough triples in volume, about 3 to 3-1/2 hours.

□ Remove dough from bowl without kneading. Working on a lightly floured surface, cut dough in half. Cut each half into 6 even pieces. To shape each roll, flatten dough piece with palm of hand, and fold corners inward while turning dough clockwise. Gather dough to center and pinch in one spot to form a tight ball of dough, then invert (with pinched-side down).

□ Dust a baking sheet with cornmeal. Place dough balls onto baking sheet, at least 2 inches apart. Place a floured cloth over rolls. Cover and let rolls rise until tripled in volume, about 1-1/2 to 2 hours.

□ Adjust oven rack to lowest position. Place rolls in a preheated 450°F oven and immediately spray with cold water from a plant mister or plastic spray gun. Bake 20 minutes, until tops are golden. Transfer rolls to a cake rack and cool to room temperature before serving. Makes 1 dozen rolls.

FROZEN LEMON-PRALINE SOUFFLE

Meringue layers:

- 1-1/2 cups (6 ounces) blanched almonds
- 1 cup sugar
- 5 egg whites

Lemon soufflé:

- Grated zest of 3 medium lemons
- 1-3/4 cups sugar
- 2/3 cup fresh lemon juice
- 1 teaspoon light corn syrup
- 1 cup water
- 2 eggs
- 8 egg yolks
- 1 quart heavy cream, chilled
- Fresh strawberries, raspberries or candied lemon zest, to garnish

□ Adjust oven rack to lowest position. Line 2 baking sheets with parchment paper.

□ Make meringue layers: In a food processor, process almonds and 1/4 cup sugar until almonds are ground. Set aside. Beat egg whites to soft peaks, gradually adding remaining 3/4 cup sugar. Continue beating until stiff. Fold in almonds.

□ Transfer meringue mixture to a pastry bag fitted with a large plain tip. For 8 individual soufflés, pipe 16 meringue disks, each 1/2-inch smaller in

(Continued on page 140)

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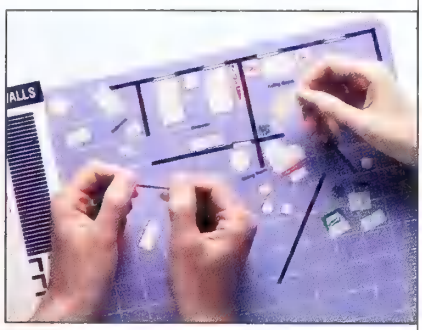
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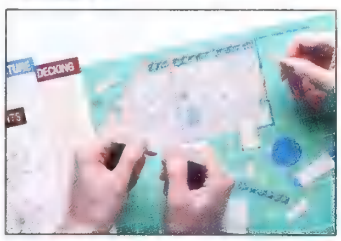
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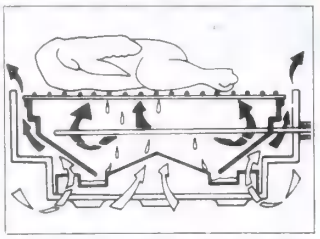
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ONE-DISH STARS

Continued from page 136

diameter than the inside diameter of a 1-cup soufflé dish. Bake in a preheated 200°F oven until meringues are crisp and lightly colored, about 1-1/2 to 2 hours. Set aside to cool. (*Note:* Meringues may be stored in an airtight container up to 1 week.)

□ Fit a 3-1/2-inch-high parchment or waxed paper "collar" around each dish, secure with tape.

□ Make lemon soufflé mixture: In a medium bowl mix lemon zest and 1/2 cup sugar.

□ In a medium nonreactive saucepan combine remaining 1-1/4 cups sugar, corn syrup and water and bring to a simmer. Stir with a metal spoon. Cover and cook 5 minutes. Uncover, and with a pastry brush dipped in cold water, clean side of pan to dissolve sugar crystals. Boil sugar mixture to hard ball stage, 260°F on a candy thermometer.

□ While sugar syrup cooks, in a bowl beat eggs and egg yolks until pale and fluffy, about 7 to 8 minutes. Then beat in zest-flavored sugar. While beating constantly, carefully pour hot syrup into egg mixture and continue beating until bottom of bowl is cool. Beat in lemon juice.

□ In a chilled bowl whip cream, then fold into cooled lemon mixture in 3 batches.

□ To assemble soufflés, layer them in dish (or dishes) as follows: 1-inch-layer lemon mixture, 1 meringue disk (push it down gently), 1-inch-layer lemon mixture, a second meringue disk, then remaining lemon mixture (which may come halfway up the side of the collar). Freeze dishes overnight. To serve, remove collar from dish and garnish with fresh fruit or candied lemon zest. Serve immediately. Serves 8.

LEMON TART BRULÉE

1/4 cup firmly packed dark brown sugar

Pastry:

1 to 1-1/4 cups unbleached all-purpose flour
1/2 teaspoon salt
1/4 pound unsalted butter, cut into 8 pieces, frozen
1/4 to 1/3 cup ice water

Filling:

Grated zest of 1 medium lemon
Grated zest of 1 small lime
3/4 cup sugar
1/2 cup fresh lemon juice
5 eggs
1/4 pound unsalted butter, cut in 8 pieces, frozen

□ Spread brown sugar in a thin layer in a cake pan. Dry it near pilot light in oven 24 hours, or set aside at room temperature 48 hours, raking sugar frequently with fingers to remove any lumps.

□ Make pastry: In a food processor place 1 cup flour, salt and butter, and pulse until mixture looks like coarse meal. Add 1/4 cup ice water and pulse until dough begins to clump. If dough is dry, add remaining water.

□ Gather dough into a flat disk and roll it on a lightly floured surface, into a 13-inch circle. Transfer circle of dough to a 9-inch fluted tart pan with removable bottom. Ease dough into pan and fit snugly around bottom edge and against side. Trim dough, prick with fork. Freeze 10 minutes. (*Note:* Tart can be wrapped and frozen overnight.)

□ Line dough with aluminum foil and fill with pie weights or rice. Bake 35 minutes in a preheated 375°F oven. Then cool 5 minutes and remove weights and foil. Bake 3 to 7 minutes, or until pastry is completely crisp and light brown. Set aside crust to cool.

□ Make filling: Finely grate lemon and lime zest into a 2-quart nonreactive saucepan over low heat. Whisk in sugar, lemon juice and eggs. Add butter, and stir mixture until butter melts. Then continue stirring until mixture thickens to a pudding-like consistency. Strain mixture into a bowl, pressing to extract all custard from zest; then discard zest. Cover custard mixture with plastic wrap, letting wrap touch top of mixture, and cool to room temperature. Spread filling evenly in pastry crust and freeze until filling is firm. (*Note:* Mixture can be frozen up to 1 week.)

□ Sift dried brown sugar to remove any lumps. Sprinkle 3 generous tablespoons dehydrated brown sugar over tart in a thin, even layer.

□ Glaze tart: Adjust broiler rack as close as possible to heat source and set broiler on highest setting. Place frozen tart under broiler, rotating it constantly so sugar caramelizes evenly. (Be careful that edge of crust does not burn.) If crust starts to brown too quickly, place narrow strips of aluminum foil over edge. Let tart defrost 1 hour at room temperature before serving. Serves 8.

MIXED-NUT SABLES

Cookies:

1/2 cup walnut pieces
1/2 cup pecans, shelled
2 cups unbleached all-purpose flour
1/2 pound plus 2 tablespoons butter, cut in cubes
1-1/2 teaspoons vanilla extract
1/2 teaspoon fresh lemon juice
1 egg
2/3 cup sugar

Chocolate dip:

1/4 pound semisweet chocolate, cut in 1/2-inch chunks
2 tablespoons vegetable oil

□ In a blender or food processor process nuts and flour until nuts are as fine as sand

□ Add 1/2 pound butter, vanilla, lemon juice and egg into processor and pulse until butter is coarsely chopped. Add nut mixture and pulse until texture is even and dough begins to clump. Place dough in a bowl and refrigerate, covered, at least 3 hours, or overnight.

□ Adjust oven rack to middle position. Lightly coat a baking sheet with some of reserved butter. Set aside remaining butter until ready to use.

□ Using a teaspoon as a measure, form small balls of dough between your palms. Place 1 inch apart on buttered baking sheet. Flatten balls slightly and bake in a preheated 350°F oven until light brown around edges, about 15 to 17 minutes. To make spritz cookies, put dough into cookie press or spritz gun fitted with cookie-forming ring. Press out 1-inch apart on prepared baking sheet. Bake in a preheated 350°F oven 10 to 12 minutes. Cool on a rack, then transfer to airtight storage container. (*Note:* Store in refrigerator up to 1 week.)

□ Make chocolate dip: Use a cleaver or a large knife to chop chocolate coarsely. In a double boiler over low heat, melt chocolate with oil. Working quickly, dip half of each cookie into melted chocolate, shaking off excess. Place on waxed paper-lined baking sheet. Repeat to dip all cookies. Refrigerate until chocolate sets, about 15 minutes. Makes 5 dozen cookies. ■

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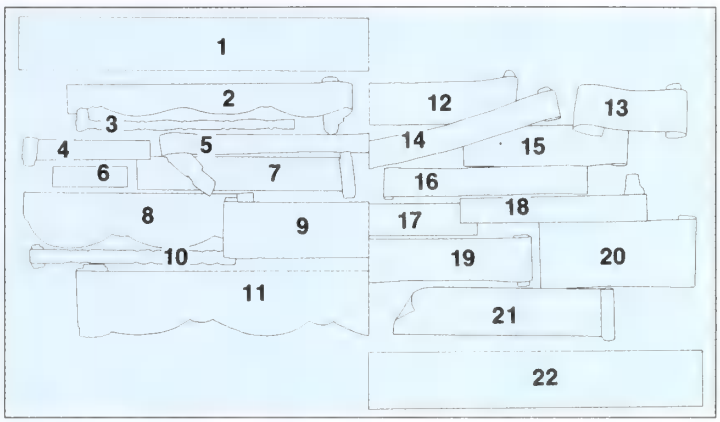
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Pages 16 and 17

Pages 16 and 17 (right)

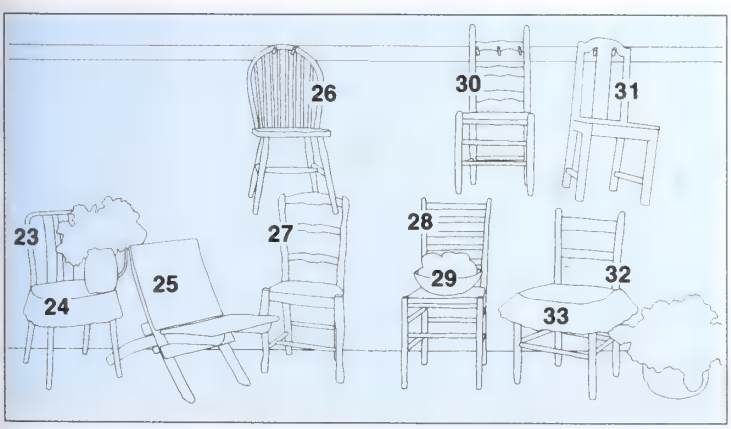
1. *"Pompeian," Brunschwig & Fils at Anne Mullin Interiors (per yd.)* *$17.00*
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CHEAP CHAIRS

Pages 94 to 97



Pages 94 and 95 (left)

23. *Chair with skirt, IKEA* *$58.00*
24. *Fabric on chair, Covington Fabrics Corp. (per yd.)* *20.00*
25. *Deck chair, Wolfman-Gold & Good Company* *65.00*
26. *Windsor chair, Door Store* *79.00*
27. *Pink-and-white chair, Door Store* *49.00*
28. *Turquoise chair, Conran's* *89.00*
29. *Bowl, Zona* *64.00*
30. *Cloud chair, Sears* *40.00*
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32. *Chair with skirt, Pottery Barn* *85.00*
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(Continued on page 144)

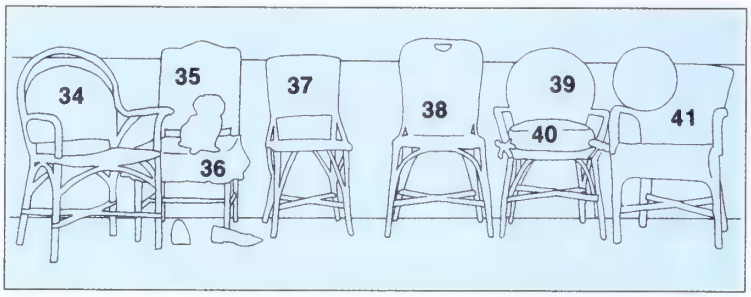
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CHEAP CHAIRS

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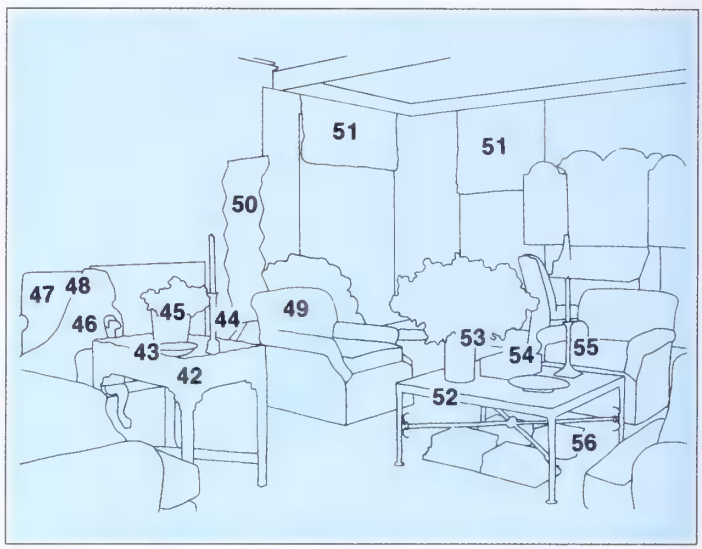
34. *Bistro chair, Pier 1* *$120.00*
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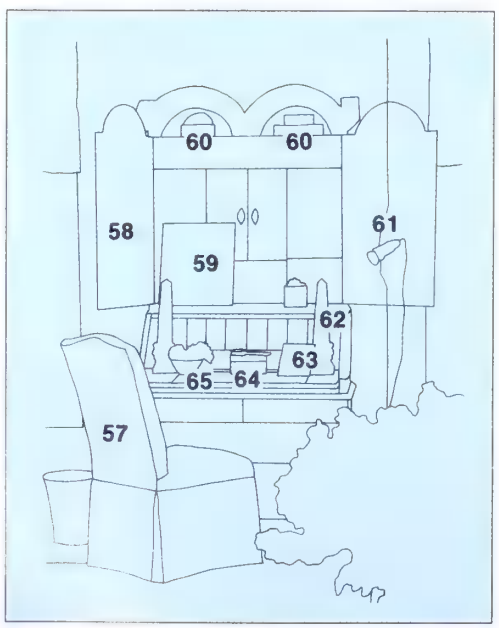
FINE LINES

Pages 98 to 101

Living room, page 98 (right)

42. *Chippendale table, Century Furniture Co.* ... *$1,950.00*
43. *Ceramic bowl, John Rosselli* *90.00*
44. *Candlestick, Swid Powell* *275.00*
45. *Vase, MOMA Design Store* *120.00*
46. *Cashmere throw, Cashmere Cashmere* *550.00*
47. *Armchair, Century Furniture Co.* *1,490.00*
48. *Fabric on furniture, Covington Fabrics Corp. (per yd.)* *22.00*
49. *Club chairs, Century Furniture Co. (ea.)* *970.00*
50. *Floor lamp, Akari-Gemini* *394.00*
51. *Fabric on shades, Covington Fabrics Corp. (per yd.)* *20.00*
52. *Coffee table, Phillips Collection* *1,950.00*
53. *Vase, Conran's Habitat* *22.95*
54. *Birch box, MOMA Design Store* *55.00*
55. *Candlestick, Port Royal* *275.00*
56. *Capital, John Rosselli (per pr.)* *750.00*





Living-room detail, page 99 (left)

57. *Hostess chair, Century Furniture Co.* *$545.00*
58. *Secretary, Century Furniture Co.* *9,945.00*
59. *Picture frame, The House of H. Heydenryk* .. *324.00*
60. *Leather boxes, Marcovici Designs (ea.)* ..... *68.00 to 170.00*
61. *Hanging lamp, Flos Inc.* *290.00*
62. *Obelisks, John Rosselli (per pr.)* *1,800.00*
63. *Picture frame, Zona* *24.00*
*64. *Box and magnifying glass, Vito Giallo Antiques (ea.)* *125.00*
65. *Black bowl, Motto* *100.00*

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(Continued on page 146)

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Chairman, Board of Governors, United States Historical Society

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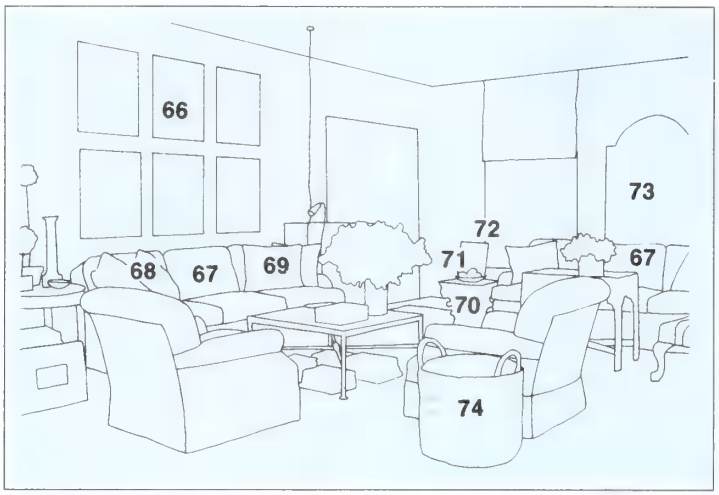
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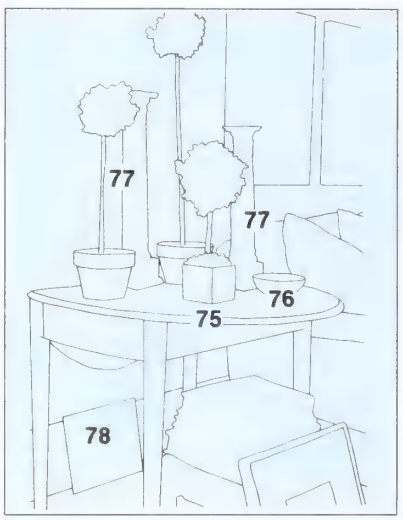
FINE LINES

Continued



Living room, page 100 (left)

*66.	*Engravings, W. Graham Arader III (ea.)*	*$1,800.00 to 4,225.00*
67.	*Sofas, Century Furniture Co. (ea.)*	*2,425.00*
68.	*Pillow fabric, Clarence House at Anne Mullin Interiors (per yd.)*	*157.50*
69.	*Pillow fabric, Covington Fabrics Corp. (per yd.)*	*20.00*
70.	*Column table, Attila's Bayshore Art Studio, Inc.*	*330.00*
71.	*Trampoline bowl, Kikkerland Co.*	*75.00*
*72.	*Framed drawing, John Rosselli*	*900.00*
*73.	*Mirror, The House of H. Heydenryk*	*9,500.00*
*74.	*Basket, John Rosselli*	*600.00*



Living-room detail, page 101 (right)

75.	*Pembroke table, Century Furniture Co.*	*$1,548.00*
76.	*Bowl, Swid Powell*	*160.00*
77.	*Columns, Sarreid, Ltd. (ea.)*	*340.00 and 430.00*
*78.	*Engraving, Ursus Prints*	*585.00*

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PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

STYLE BEAT BORDERS

● *Page 16:* Trade borders available at retail through: Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; Westport Interiors, 254 Post Rd. East, Westport, CT 06880; Verlaine Interiors, 128 N. Main St., Providence, RI 02903; Wallpapers East, 1190 Third Ave., New York 10021; Rich's Furniture Studios in Georgia, South Carolina, Alabama and Tennessee. *Top row:* **"Pompeian Border,"** #13359—Brunschwig & Fils (T), 979 Third Ave., New York, 10022; $17 per yd. at Anne Mullin Interiors. *Second row:* **"Peau de Panthere,"** #13944—Brunschwig & Fils; $9 per yd. at Westport Interiors. *Third row:* **"Tapestry Border,"** #211-VPX 6941, from Eisenhart's Vintage Prints, $13 per 5-yd. spool—Eisenhart and Satinesque Sophisticates II Eisenhart Wallcovering Co., 400 Pine St., Hanover, PA 17331. *Fourth row:* **"Woven Rope,"** #501902, A-12F—F. Schumacher & Co. (T), 939 Third Ave., New York 10022; $26 per yd. at Anne Mullin Interiors. **"Tassel & Bow"** border, #250-4—Cowtan & Tout (T), 979 Third Ave, New York 10022; $9 per yd. at Westport Interiors. *Fifth row:* **"Passementerie Border,"** #700-5—by Nobilis at Hines & Co. (T), 41 Madison Ave., New York 10010; $58.50 per 11-yd. roll at Westport Interiors. **"Elvire Border #2,"** #10281—Brunschwig & Fils; $13 per yd. at Verlaine Interiors. *Sixth row:* **"Balmoral Border,"** #167-01—Cowtan & Tout; $15 per yd. at Anne Mullin Interiors. **"Winterthur Border,"** #SSB12, $14 per 5-yd. spool—Satinesque Sophisticates Collection Sophisticates II Wallcovering, 180 E. Broad St., Columbus, OH 43215. *Seventh row:* **"Great Backgrounds,"** border, #SCV 8006, Lot #2, $13 per roll—Sunworthy Wallcoverings (M), 195 Walker Dr., Brampton, Ontario, Canada L6T3Z9; or Sunwall of America, 2925-C, Courtyard Drive, Norcross, GA 30071; available nationwide. *Eighth row:* **"Bosphore Border,"** #11541—Brunschwig & Fils; $12.75 per yd. at Westport Interiors.

● *Page 17: Top row:* **"Bordure Quimper,"** #9206-63, by Sandpiper Studio, $17.00 per 5-yd. spool—Seabrook Studio (R), 440 Drew Court, King of Prussia, PA 19406. **"Coquillage Border,"** #NF9131B, approx $5 per yd., Sterling Prints' Barrington Hall by DuFour, Ltd.—Sterling (M), 23645 Merchantile Rd., Cleveland, OH 44122. *Second row:* **"Rosy Swag,"** #F627, multi/white, $22 per 11-yd. roll—Laura Ashley by Post (R), 1300 MacArthur Blvd., Mahwah, NJ 07430; 800–367–2000. **"Rose Border,"** #51163—Hobe Erwin Div. of Schumacher, available through F. Schumacher & Co., $12 per yd. at Verlaine Interiors. *Third row:* **"Documenta,"** #B25—Osborne & Little (T), 979 Third Ave., New York 10022; $25.50 per 11-yd. roll at Westport Interiors. *Fourth row:* **"Stafford Border,"** #NF9101B, approx. $5 per yd.; **"Fuschia Border,"** #NF9191, approx. $3 per yd., both Sterling Prints' Barrington Hall by DuFour, Ltd.—Sterling (M), 23645 Merchantile Rd., Cleveland, OH 44122. *Fifth row:* **"Ribbons Border,"** #NF9041 approx. $5 per yd., Sterling Prints' Barrington Hall by DuFour, Ltd.—Sterling. **"Imperial Pansy Border,"** #556362, lilac approx. $20 per roll—Waverly (M,R), 79 Madison Ave., New York 10016. *Sixth row:* **"Sea Coral Border,"** #541—Cowtan & Tout, $6 per yd. at Anne Mullin Interiors. **"Age of Grandeur Border,"** #7960.51—Hines & Co., $40 per yd. at Anne Mullin Interiors.

WELCOME-HOME FENCES

● *Page 55:* For your copy of a complete 112-page color catalog of fences, gates and arbors, send $9 ppd. to: Walpole Woodworkers, Inc., 767 East St., Walpole, MA 02081.

THE GOLDEN RULES OF DECORATING

● *Pages 74 and 75: Designer:* John F. Saladino of John F. Saladino, Inc., 305 E. 63 St., New York 10021, for the 1988 Friends of Thirteen Estate Showhouse, Greenwich, Conn. **Reproduction French country 18th-c. chandelier,** crystal and iron—John Rosselli (T), 523 E.

73 St., New York 10021. **Antique Oriental screen with landscape narrative**—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003. **Marble bust after the classical Greek, 17th c.**—Trevor Potts (R), 1011 Lexington Ave., New York 10021. **Contemporary sofa, love seats and upholstered wing chair; draped circular center table,** custom designed—John F. Saladino, Inc. (T), 305 E. 63 St., New York 10021. **Red "Villa" chair,** custom designed—John F. Saladino Furniture, Inc.

■*Cover and Pages 76 and 77: Right: Designer:* Edward H. Springs Interiors, Inc., 1236 East Morehead St., Charlotte, NC, 28204 for the 1988 Charlotte Symphony ASID Designer House. **Fabric and wallcovering,** "Coreaux,"—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Roll-arm love seat**—Edward Ferrell (T), PO Box 6016, High Point, NC 27262. **Reproduction French night table**—Kings Antiques (T), 57 E. 11 St., New York 10003. **Mahogany tea table,** with raised pierced gallery—Southampton (T), PO Box 5872, High Point, NC 27262. **Faux-bamboo magazine rack**—Maitland Smith (T), PO Box 2085, High Point, NC 27261-2085. **Area rug,** "Monarque" pattern—Stark Carpet (T), 351 Peachtree Hills Ave. NE, Atlanta, GA 30305. **Painting over bed,** by George Malva—Herbert Arnot, Inc. (T), 250 W. 57 St., New York 10107

■*Pages 78 and 79: Designer:* Pauline Boardman, Ltd., 737 Fifth Ave., New York 10153, for the 1988 Rogers Memorial Library Showhouse, Southampton, N.Y. **Fabric on walls, upholstered armchair, dust ruffle, headboard,** "Summer Trellis," #8701-8; **fabric for outer lining of canopy and outer curtains,** Cream "Adam" stripe—Carleton V., Ltd. (T), 979 Third Ave., New York 10022. **Fringe curtains and top of canopy,** "Gabriel Tassel Fringe"—Brunschwig & Fils, (T) 979 Third Ave., New York 10022. **Rose-and-white fabric for canopy, curtain lining and dressing table,** "Directorie," silk and cotton blend—Scalamandre (T), 950 Third Ave., New York 10022. **Voile bed linens**—Porthault & Co. (R), 18 E. 69 St., New York 10021.

■*Pages 80 and 81: Left: Designers:* Joel Clark Gevis, Inc., 222 E. 35 St., New York 10016; and Peter Carlson, Inc., 196 Grand St., New York 10013; for the 1988 Rogers Memorial Library Showhouse, Southampton, N.Y. **Conservatory building,** #V4E/4, designed by Carlson and Gevis, 13 ft. 9 in. by 13 ft. 4 in., wood, aluminum and glass—Machin Conservatories, (M), 557 Danbury Rd., Wilton, CT 06897. **Upholstery designed by Carlson-Gevis,** custom made—Ronald Jonas & Son (T), 44 W. 18 St., New York 10011. **Chandelier and gueridon**—Frederick P. Victoria & Son, Inc. (R,T), 154 E. 55 St., New York 10022. **Rattan table, "Salonna" steel chair**—Luten Clarey Stern, Inc. (T), 1059 Third Ave., New York 10021. **Flooring**—Stark Carpet (T), 979 Third Ave., New York 10022. **Curtains and curtain fabric,** "Fortunata," silk and linen—Nancy Koltes & Assoc. (T), 900 Broadway, New York 10003.

■*Pages 82 and 83: Left: Designer:* George Cooper of Cooper & Perkins, Ltd., 10a W. Halkin St., London, SW1X 8JL for the 1988 London Decorators Showhouse. **Fabric on upholstered sofa, dust ruffle on bed, and vanity chair,** "Bowood" chintz, #1020-01, green and gray—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Fabric on Victorian nursing chair, chaise and footstool,** "Tafetta Colonna," #4172-04—Lilievre (T), 16 Berners St., London, W1P 3DD. **Fabric for curtains,** "Nofretete," #6049, yellow silk; **fabric on walls,** gray silk moiré (discontinued); **white-spotted muslin bed cover,** by Colefax & Fowler, sold by Jab, #4070-02—Jab International, 15–19 Cavendish Place, London W1M 9DL. Jab International fabrics available in the U.S. through Stroheim & Romann (T). Showroom address: 155 E. 56 St., New York 10022. *Right: Designer:* Tricia Guild, 271–277 Kings Rd., London SW3, for The British Interior Design Exhibition in London. **Fabric on wall at left,** "Verdiere," #F176/03—Designers Guild (T), 271–277 Kings Rd., London SW3, available through Osborne & Little (T), 979 Third Ave., New York 10022. **Fabric for interlined curtains,** "Mandelieu," #F170/01, lined with #F180/02—Designers Guild. **Tregunter chair**—Designers Guild. **Fabric on Tregunter chair and chaise longue,** "Fleurs du Midi," #F172/03; **fabric on wall at right,** "Mirepoix," #F183/01, blue-and-white check. **Bed and pillow coverings,** green, blue and purple check—Designers Guild. **Biedermeier table,** 19th c, mahogany; **Biedermeier mirror,** 19th c., mahogany; **Dutch Gothic elm wood chair, French mahogany sleigh bed,** 19th c.—Richard Goodbrey Antiques, 29 Double St., Framlingham, Suffolk, England. **Fabric on Dutch chair, blue-fringed chair cover,** "Verdiere," #F176/01 and #F177/01; **painting by Marissa Davies, multicolored ceramic plates and vases on shelf**—Designers Guild.

■*Pages 84 and 85: Designer:* Centerville Design Associates, 28 S. Main St., Centerville, OH 45458, for the Dayton Philharmonic's Designers' Showhouse VI. **Overstuffed contemporary roll-arm chaise,** #5-214, natural fabric—Lee Industries, Inc. (M), 402 W. 25 St., Newton, NC 28658. **Wicker lounge chair,** "Reflections" collection, #9002, onyx finish—Lloyd/Flanders Industries, Inc. (M), 3010 10th St., Menominee, MI 49858. **Botanical print fabric on wicker chair,** "Nakai," #5864, 100 percent cotton—Boussac, Inc. (T), 47-00 33 St., Long Island City, NY 11101. **Skirted slipper chair (covered in black awning stripe),** #805-40—HTB Contemporary Designs, Inc. (M), PO Box 729, Conover, NC 28613. **Black awning stripe material,** #73106—Payne Fabrics, Inc. (M), 3500 Kettering Blvd., Dayton, OH 45439.

■*Pages 86 and 87: Designer:* Irvine & Fleming, Inc., 19 E. 57 St., New York 10022, for the Kips Bay Boys' and Girls' Club Decorator Showhouse New York 1989. **George III mahogany tester bed, Regency rosewood round center table**—Hyde Park Antiques, Ltd. (T,R), 836 Broadway, New York 10003. **George III mahogany gentleman's chest, Regency mahogany bowfront chest, painted Chinese figure**—Kentshire Galleries, Ltd. (T,R), 37 E. 12 St., New York 10003. **Fabrics: "Satin Victoire" for curtains, "Shantung Marinella" for window shades, "Pinstripe Chintz" on bed and window seat, "Les Enfants" toile on settee, "Plumbago Bouquet" chintz on window- seat throw pillows**—Clarence House (T), 211 E. 58 St., New York 10022. **Camel-back settee, tufted ottoman, painted shield-back Hepplewhite chair, painted Regency open armchairs**—Irvine & Fleming, Inc. (T), 19 E. 57 St., New Yotk 10022. **Botanical plates**—Bardith, Ltd. (R,T), 901 Madison Ave., New York 10021. **Bessarabian rug,** 19th c.—Dildarian, Inc. (R,T), 595 Madison Ave., New York 10022. **Antique bed linens**—Françoise Nunallé (R,T), 105 W. 55 St., New York 10019. **Wall-to-wall carpeting**—Stark Carpet (T), 979 Third Ave., New York 10022. **Curtains, window shades**—David Haag (T), 99 S. Elliot Place, Brooklyn, NY 11217.

■*Pages 88 and 89: Left: Designers:* Shelly and Janet Rosenberg Design Studio, 521 Fifth Ave., New York 10175; and 511 Highland Ave., Upper Montclair, NJ 07043; for the 1989 Hospice Designer Showhouse in Westhampton Beach, N.Y. **Wicker high-back settee, celadon garden stool, celadon jars**—The Ginsberg Collection (R,T), Showplace Sq. West, 190 San Bruno Ave., San Francisco, CA 94103. **"Newport" silk fabric on sofa**—Orient Express/Hines & Co. (T), 979 Third Ave., New York 10022. **Diego Giacometti-style bronze cane armchair**—Delorenzo (R,T), 958 Madison Ave., New York 10021. **Rustic Adirondack-style table base**—Daniel Mack (R), 3280 Broadway, New York

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PRODUCT INFORMATION

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10027. **Sandblasted glass top**—John Farofolo/Creative Carved Glass (R), 55 Florida St., Farmingdale, NY 11735. **Gilt and painted 18th-c. Florentine round stool with crocodile-shaped feet; majolica cachepots**—Briger Fairholme, Ltd. (R), 42A E. 74 St., New York 10021. **Tripod glass-and-steel pull-up table**—John Saladino Furniture, Inc, (T), 305 E. 63 St., New York 10021. **Gilt and painted Regency wall sconces,** 19th c.—Philippe Farley (R,T), 157 E. 64 St., New York 10021. **Paintings**—Borghi & Company Fine Arts, 26 E. 80 St., New York 10021. **Plants and flowers**—Twigs (R), 381 Bleecker St., New York 10014. **Petal folding tray table**—Luten Clarey Stern (T), 1059 Third Ave., New York 10021. **"High Wire" lighting**—Tech Lighting, Inc. (R), 300 W. Superior, Chicago, IL 60610. **Athey shades**—G&G Concepts, Ltd. (T), 176-3 Central Ave., Farmingdale, NY 11735. **Antique silver**—J. Mavec & Co., Ltd. (R,T), 52 E. 76 St., New York 10021. **Fabric on large square pillow,** "Veils"—Etalage Fabrics, Inc. (T), 979 Third Ave., New York 10022. **Fabric on small rectangular pillow,** "Garlands"—Gretchen Bellinger, Inc. (T), 330 E. 59 St., New York 10022. **Rug design, miniature chairs**—Shelly and Janet Rosenberg. **Upholstery workrooms**—A&J Upholstery, Inc. (R,T), 43-36 10 St., Long Island City, NY 11101. *Right: Designer*: John Craft Interiors, 3130 Maple Dr. NE, Atlanta, GA 30305, for the Junior Committee of the Atlanta Symphony Associates Decorators' Showhouse, 1989. **Original wallcovering from the 1930s,** "El Dorado"—Zuber et Cie (T), 979 Third Ave., New York 10022. **Custom banquettes**—Regency Custom Upholstery (R,T), 693 Miami Circle NE, Atlanta, GA 30324. **"Tuscany" woven stripe fabric on banquette, rosettes; "Watteau" silk taffeta fabric on throw pillows**—Brunschwig & Fils (T), 75 Virginia Rd., North White Plains, New York 10603. **Wooden tassel fringe on banquette**—Cowtan & Tout (T), 979 Third Ave., New York 10022. **"Damasco Gonzaga" damask fabric on throw pillows**—Fonthill, Ltd. (R,T), 578 Nepperhan Ave., Yonkers, NY 10701. **Astoria Imports carved dining chairs**—Reagan & Assoc. (T), 351 Peachtree Hills Ave., Atlanta, GA 30305. **Custom gold-leaf finish on dining chairs**—Oh So Faux (R,T), 349 Peachtree Hills Ave., Atlanta, GA 30305. **"Travelers Leather" embossed suede fabric on dining chairs**—Brunschwig & Fils (T), 75 Viriginia Rd., North White Plains, NY 10603. **Luciano iron dog-leg table bases, chandelier**—Jerry Pair & Assoc. (T), 351 Peachtree Hills Ave., Atlanta, GA 30305. **Seashell obelisks on table**—Ed Stiffler Designs (R,T), 500 N. Amsterdam Ave., Atlanta, GA 30306. **"Sharon" stemware, "Black Shoulders" china, "Hampton" flatware, candlesticks, Elsa Peretti silver bowls**—Tiffany & Co. (R), 3500 Peachtree Rd. NE, Atlanta, GA 30342. **"Lia Pong" champagne silk fabric for curtains**—Randolph & Hein, Inc. (T), 1 Arkansas St., San Francisco, CA 94107. **Silk banding, tassels**—Brunschwig & Fils (T). **Bullion fringe**—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Antique gilt cornices**—The Wrecking Bar (R,T), 292 Moreland Ave., Atlanta GA 30307. **Custom finials**—HouseParts, Inc. (R,T), 479 Whitehall St., Atlanta, GA 30303. **Gilt work by**—Durrett Studios (R,T), 84 Durham St., Marietta, GA 30064. **Madagascar sisal floor covering**—Contemporary Carpets (T), 715 Miami Circle, Atlanta, GA 30324. **Faux stonework on walls**—Renaissance Source (R,T), 2351 Peachtree Rd. NE Atlanta, GA 30305.

● *Pages 90 and 91: Designer*: Southport Design, Ltd., PO Box 64, Southport, CT 06490, for Mansions & Millionaires ®, Inc. Designers Showcase '89 at Broadhollow for the benefit of Family Service Association of Nassau County Inc., NY—PO Box 252, Greenvale, NY 11548. **Polished steel bed**—Carole Gratale, Inc. (T), 979 Third Ave., New York 10022. **Needlepoint rug, petit bouguet rug**—Stark Carpet (T), 979 Third Ave., New York 10022. **Floral needlepoint pillows**—Peter Prince (R), 21 Midway Ave., Locust Valley, NY 11560. **Antique Irish oval mirror,** one of a pair—Marvin Alexander (T), 315 E. 62 St., New York 10021. **Iron glass-topped coffee table**—Ilana Goor, Inc. (T), 979 Third Ave., New York 10022. **"Southport" chintz on tablecloth and upholstery, "Lucerne" sheer fabric on bed**—Quadrille Fabrics, Inc. (T), 979 Third Ave., New York 10022. **Upholstered chairs,** #F101—Avery Boardman (T), 979 Third Ave., New York 10022. **Antique painted birdcage**—Heisig Antiques (R), 82 Birch Hill Rd., Locust Valley, NY 11560. **Découpage lamp, breakfast set, bed linens, picture frames**—Rose Arbor (R), 235 Birch Hill Rd., Locust Valley, NY 11560. **Cachepot**—Martin Viette Nurseries (R), Rte. 25A, Box 10, East Norwich, NY 11732. **Draperies**—Remark Studio, 113 Twin Ln., Fairfield, CT 06430. **Painter and wallpaper hanger**—Frank Greco; 516-731-5950. **Upholsterer**—Arnoldo Graziani, 203-255-5265.

AMERICAN WINNERS

● *Pages 92 and 93*: **1.** See product information under pages 80 and 81. **2.** See product information under pages 76 and 77. **3.** *Designer*: Gomez Associates, Inc., 241 E. 78 St., New York 10021. **Dining chairs**—Luten Clarey Stern (R,T), 1050 Third Ave., New York 10021. **Slipcovered dining chairs**—Casa Bella (R), 215 E. 58 St., New York 10022. **Sideboard**—Newel Art Galleries (T,R), 425 E. 53 St., New York 10022. **Chandelier, birdcage, bamboo chair, drawing**—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Quilt on table**—Garvin Mecking (T), 72 E. 11 St., New York 10003. **Lamps**—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003. **Carpet**—Rosecore Carpet (T), 979 Third Ave., New York 10022. **Mirror**—Eli Wilner (T,R), 1525 York Ave., New York 10028. **Decorative painting**—Sue Connell (R), The Clayton Store, Southfield, MA 01259. **Flowers and plants**—Carter London, Ltd., 345 Riverside Dr., New York 10025. **Paint color**—Donald Kaufman, 89 Jane St., New York 10014. **4.** See product information under pages 90 and 91. **5.** See product information under pages 84 and 85. **6.** *Designer*: Scott C. Lamb Interior Design, 1701 Broadway, San Francisco, CA 94109, for The Nob Hill Four Showcase. **Custom banquette**—Scott C. Lamb Interior Design. **"Chenille" fabric on banquette**—Henry Calvin (T), 290 Division St., San Francisco, CA 94103. **Trim**—West Coast Trimming Corp (T), 466 S. Robertson Blvd., Los Angeles, CA 90048. **"Leopardo" velvet on throw pillows and bench**—Old World Weavers (T), 979 Third Ave., New York 10022. **Cocktail table**—Sloan Miyasato (T), 2 Henry Adams St., San Francisco, CA 94103. **Louis XV armchairs, bench, stone table with glass top, carved wall bracket**—Brustlin Workshop (T), 101 Henry Adams St., San Francisco, CA 94103. **"Ashanti" fabric on armchairs**—Fortuny (T), 509 Madison Ave., New York 10022. **Bouillotte lamp**—Foster-Gwin (R), 425 Jackson St., San Francisco, CA 94111. **7.** *Designer*: Interiors of Wellesley, 469 Brookline St., Newton, MA 02159, for The Junior League of Boston Decorators' Showhouse 1989. **All upholstered pieces (custom)**—Richmond Furniture Mfg. Co. (T), 60 K St., S. Boston, MA 02127. **"Cassandra" glazed chintz on sofa and tufted chair, "Safari" glazed chintz on green chair and ottoman, "Toile Geisha" on tufted ottoman, "Madeleine Texture" on club chair, "Ceruse Woven Texture" on side chair, "Katia Matelasse" on skirted table and neck roll (on sofa), "Bocage Woven Texture" on sofa throw pillows, "Allison Plisse" for curtains**—Brunschwig & Fils, 979 Third Ave., New York 10022. **"Woolen Trends" area rug**—Stark Carpet (T), 979 Third Ave., New York 10022. **Custom-woven blanket**—Michelle (R), 83 Marlborough St., Boston, MA 02116. **Stone artichoke, stone dog, wood side chair**—Marcus & Marcus (R), 184 Worcester Rd., Wellesley, MA 02181. **Silver plates**—Jill Marshall Interiors (T), 24 Eastbrook Rd., W. Newton, MA 02165.

Continued on page 152)



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PRODUCT INFORMATION

Continued from page 151

Glass dog, birdcage—Marcoz (R), 177 Newbury St., Boston, MA 02116. **Mirror above mantel**—Aquarelle (T), 140 Highland St., W. Newton, MA 02165. **Painted candlestand table, wooden boxes**—Lisa Vandenberg, Ltd. (T), 410 Boylston St., Boston, MA 02116. **Silver candlesticks**—Pierre Deux (R), 111 Newbury St., Boston, MA 02115. **Dog drawing**—Katherine Knight, 58 Auburn St., Auburndale, MA 02166. **Painting and carpentry**—Larkin & Gallant Inter., (T), 41 Holyoke St., Malden, MA 02148. **8.** *Designers*: Busch-Noha-Williams, 1735 W. Fletcher, Chicago, IL 60657, for the Lake Forest Infant Welfare Showcase House 1989. **Smith & Watson dining table**—Patterson, Flynn & Martin (T), Merchandise Mart #1226, Chicago, IL 60654. **"Leopard" silk fabric on dining chairs**—Rose Cumming (R,T), 232 E. 59 St., New York 10022. **Wedgwood pearl ware**—collection of Busch-Noha-Williams (T), 1735 W. Fletcher, Chicago, IL 60654. **"Pino Damask" drapery fabric**—Scalamandre (T), Merchandise Mart, Chicago, IL 60657. **"Perseus" drapery lining fabric**—Stroheim & Romann, Inc. (T), Merchandise Mart, Chicago, IL 60654. **Drapery house**—Rosemark Designs, Inc. (T), 210 W. Campus Dr., Arlington Heights, IL 60004. **Faux-finished floor**—NEO Custom Painted Environments (T), 2000 W. Fulton, Chicago, IL 60612. **9.** See product information under pages 88 and 89. **10.** See product information under pages 86 and 87.

CHEAP CHAIRS

■ *Pages 94 and 95: Left to right*: **Dorotea chair,** plastic, polyurethane-lacquered in white or black, $58—IKEA Pennsylvania Inc. (R), Plymouth Meeting Mall, Plymouth Meeting, PA 19462. **Lomira fabric on chair,** #12, teal, polished cotton, $20 per yd.—Covington Fabrics Corp., 267 Fifth Ave., New York 10016. **Tuckaway bay chair,** pine, white only, weatherproofed with polyurethane, $65—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. **Oak Windsor side chair,** natural or medium finish, $79; **La Petite,** natural only, $49—Door Store (R), 1 Park Ave., New York 10016; 800–433–4071. **Side chair,** ready to finish, #1A1118OL, 17 by 14 by 38 in., $40—Sears; 800–366–3000. **Ladderback chair,** natural, cream or dusty turquoise (pictured), $89—Conran's (MO), 475 Oberlin Ave. South, Lakewood, NJ 18701-1053. **Wooden bowl,** $64—Zona (R), 97 Greene St., New York 10012. **Forsmo chair,** clear-lacquered solid spruce, $39—IKEA Pennsylvania, Inc. (R), Plymouth Meeting Mall, Plymouth Meeting, PA 19462. **Susan Russel Americana chair,** oak with whitewash, seat handwoven of twisted paper, $85 ea. at stores nationwide—Pottery Barn Mail-Order Dept. (MO), PO Box 7044, San Francisco, CA 94120-7044 (by mail order: #37655, sold in pairs, $170). **Languid Heavenly Blue fabric on chair,** polished cotton, $20 per yd.—Covington Fabrics Corp., 267 Fifth Ave., New York 10016. Wall and chairs painted by Rosemary Fox. Hand-painted Furniture, PO Box 186, Bearsville, NY 12409; 914–679–6132. **Paint on wall:** Pittsburgh Paints, Queen Coral #4154, Pittsburgh Paints (M), 1 PPG Place, Pittsburgh, PA 15272.

■ *Pages 96 and 97*: **Bistro polo strip armchair,** Indonesian natural rattan with hunter-green strip and trim bindings, 24-1/2 by 23 by 36-1/4 in. high, #813-474, $120—Pier 1 Imports, 301 Commerce St., Suite 600, PO Box 961020, Forth Worth, TX 76161-0020. **Chippendale side chair,** unfinished solid beechwood with cane seat, $119—Door Store, 1 Park Ave., New York 10016. **Panache fabric on chair,** #605620, cotton, 54 in. wide, $26 per yd.—Waverly (M,R), 79 Madison Ave., New York 10016. **Rustic rattan armchair in verdigris** (also available in natural and whitewash), 21 by 22 by 33 in. high, 17-1/2 in. seat height, $148; **antique white Hawthorne dining chair** (also available in honey, whitewash), #7479-28, $148; **azure round-back garden chair,** #7845-60, $148—Palecek (R,T), PO Box 225, Station A, Richmond, CA 94808-0225; write for retail stores. **Maja fabric on chair,** #33, red/white, $22 per yd.—Covington Fabrics Corp., 267 Fifth Ave., New York 10016. **Monet bistro chair,** $145—Bloomingdale's, 1000 Third Ave., New York 10022. Wall painted by Rae Rau, 35–39 88 St., Jackson Heights, New York 11372. **Paint on wall:** Benjamin Moore #PV-63 and #PV-69—Benjamin Moore Co., 51 Chestnut Ridge Rd., Montvale, NJ 07645-1862.

FINE LINES

■ *Pages 98 and 99*: *Designer*: Vicente Wolf of Vicente Wolf Associates, Inc., 347 W. 39 St., 11E, New York 10018. *Architects*: Robert C. Allen of Eberhart Brothers, Inc., 312 E. 82 St., New York 10028, and John F. Wilson IV, Manteo, N.C. *Design assistance*: Tory Hill, a development of Eberhart Brothers, Inc. **Bistro chairs,** 33-1/2 by 38 by 33 in. high, 19-1/2 in. seat ht., 22-1/2 in. arm ht., standard with down seating, $970 ea. COM; **Chinese Chippendale China table,** mahogany solids and veneers, gallery top, cross-stretcher base, 31-1/2 by 19 by 27-1/2 in. high, $1,950; **British Trust Collection armchair,** mahogany, 30-1/2 by 31-1/2 by 39 in. high, $1,490 COM; **double-domed secretary,** 42-1/2 by 25 by 38-3/4 in. high, with mirrored doors, from Century's British National Trust Collection, $9,945; **Hostess chair,** 20 by 27 by 41 in. high, 19-1/2 in. seat ht., $545, COM—Century Furniture Co. (M), PO Box 608, Hickory, NC 28603; write for dealer near you. **Window-shade fabric: Supertwill,** #11 white, approx. $20 per yd; **pink doeskin fabric on sofas and club chairs,** #7 Carnation, 54 in. wide, approx. $22 per yd.—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **English Axminster carpet,** 19th c.—Doris Leslie Blau, Inc. (T,R), 15 E. 57 St., 5th Fl., New York 10022. **Giacometti-inspired table with bird and feeder,** #T170, glass top, 36 in. sq. by 17-1/2 in. high, $1,950—Phillips Collection (M), 25-11 Hunters Point Ave., Long Island City, New York 11101. **Vase,** 12 in. high, $22.95—Conran's Habitat, Plaza at King of Prussia, 160 N. Gulph Rd., King of Prussia, PA 19406. **Paper floor lamp,** #UF4-33N, by Isamu Noguchi, 18-1/2 by 74-3/4 in., $394—Akari-Gemini (M), 1129 State St., Santa Barbara, CA 90007. **Alvar Aalto vase,** #5465, $120; **Ingo Knuth rectangular birch box,** #3994, $55—The MOMA Design Store (MO,R), 44 W. 53 St., New York 10019. **Turtle shell,** $150; **yarn basket,** 19th c., $600; **gilt wood capital** (one of a pair), $750/pr.; **glazed obelisks,** $1,800/pr.—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Blue-and-green ceramic bowl,** $90, John Rosselli, 255 E. 72 St., New York 10021. **Kazan black iron bowl** (with peonies), #66-16, by Tampopo, 3 by 6-1/2 in., $100; **wire wastepaper basket,** by Mottoline, $35—Motto (M), 1933 S. Broadway, Space 565, Los Angeles, CA 90007. **Desk blotter,** #01/L-B, 24 by 16 in., $275; **6 in. round leather box,** #OD/4, cognac; **8 in. round leather box,** #OD/5, chocolate; **small triangular leather box,** #OM/1, Cognac, 13-1/2 by 10 by 2 in.; from $54 to $215—Marcovici Designs (M,T), 50 Temple Place, Boston, MA 02111. **White cashmere throw,** #RA590, $550—Cashmere Cashmere (R), 840 Madison Ave., New York 10021. **Metropolitan silver-plated candlestick** by Robert Stern, #3058, $275—Swid Powell (M), 213 E. 49 St., New York 10017. **Silverplate Corinthian candlestick,** #3111, 12 in. high, $275—Port Royal (T), 226 Linwood Rd., Gastonia, NC 28052; write for store near you. **Parentesi hanging lamp,** $290—Flos, Inc. (M), 200 McKay Rd., Huntington Sta., New York 11746. **Large fireplace screen,** #264, $180—Cose (M), 750 N. Franklin Ave., Chicago, IL 60610. **Antique burled- wood box on desk,** $125; **antique ivory-handled magnifying glass,** $125; **antique letter-opener,** $250—Vito Giallo Antiques (R), 966 Madison Ave., New York 10021. **Matte sugar bowl** (used as container on desk), #2011, $26; **matte creamer,** #2021, $27— Fiocca (M), 1025 Sweitzer Ave., Akron, OH 44311; write for store nearest you. **Italian pearwood Pizzitutti picture frame,** 5 in. sq., $24—Zona (M), 97 Greene St., New York 10012. **Gold-leaf frame,** hand-carved Louis XVI reproduction, $324—House of H. Heydenryk (T,R), 417 E. 76 St., New York 10021. **Matisse print** (from *The Drawings of Matisse*), $4.95—The Metropolitan Museum of Art Gift Shop (R), Fifth Avenue and 82 Street, New York 10028.

■ *Pages 100 and 101*: **Multiple-length sofas,** 90 by 35-1/2 by 34-1/2 in. high, 19-1/2 in. seat ht., 23 in. arm ht., standard spring/down seats and fiber/down backs, $2,425 ea. COM; **drop-leaf oval Pembroke table,** #10-627, 21 by 31-1/4 by 28-1/2 in. high, opens to 40-3/4 in. wide, mahogany with brass casters, $1,548—Century Furniture Co. (M), PO Box 608, Hickory, NC 28603. **Pierre Joseph Redouté original engravings,** early 19th c., set of 6, $1,800 to $4,225—W. Graham Arader III (R,T), 29 E. 72 St., New York 10021. **Faux-basalt Doric column,** large, #8670-1, 23 by 5 in. wide, $430; medium, #8671-1, 20 by 5 in. wide, $340—Sarreid, Ltd. (M), PO Box 3548, Wilson, NC 27985. **Caravaggio fabric for pillows,** #32826/2, chocolate brown—Clarence House (T), 979 Third Ave., New York 10022; $157.50 per yd. at Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830. **Corinthian column table,** #TA-2, $330—Attila's Bayshore Art Studio, Inc. (M), 2207 Quesada Ave., San Francisco, CA 94124. **Antique Italian mirror,** 17th c., $9,500—House of H. Heydenryk (R,T), 417 E. 76 St., New York 10021. **Trampoline fruit net,** $75—Kikkerland Co. (M), 207 W. 86 St., New York 10021. **American ebonized footstool,** $750; **French drawing,** 18th c., $900—John Rosselli (T,R), 523 E. 73 St., New York 10021. **Silverplate bowl,** #3050, 6-in. diam., designed by Richard Meier, $160—Swid Powell (M), 213 E. 49 St., New York 10017. **Aquatint,** original engraving by Jean-Francois Janinet, c. 1800, $585—Ursus Prints (R,T), 981 Madison Ave., New York 10021.

THE ALMOST-PERFECT KITCHEN

■ *Pages 102 and 103: Architectural woodwork*: Haan Associates Architectural Woodwork and Design, 1053-D 17th Ave., Santa Cruz, CA 95062. *Construction*: Hagen and Sons Construction, 2425 Porter St., Suite 2, Soquel, CA 95073. *Electrical work*: Allegri Electrical Co., Inc., 325-A River St., Santa Cruz, CA 05066. *Fireplace design*: Leonard Lincoln, Architect, 636 Middlefield Rd., Palo Alto, CA 94301. **Italian tiles on countertop,** pattern discontinued; similar patterns available, 8 in. sq., $6.25— Country Floors, 15 E. 16 St., New York 10003.

THE ROSE REVIVAL

■ *Page 106: Garden Consultant*: Sarah Hammond, PO Box 372, Bolinas, CA 94924. *Designer/builder*: Arthur Baker, 12 Wellbrock Hts., San Rafael, CA 94903.

BEYOND THE GARDEN GATE

■ *Pages 112 and 113: Architect*: Jefferson B. Riley, Centerbrook Architects and Planners, PO Box 409, Essex, CT 06426. *Associate in charge*: Walker J. Burns III. *Landscape*: Susan Kent Kauer, 2351 Demington Dr., Cleveland, OH 44106. *Interior design*: Jefferson B. Riley. *Consultations by*: Blodgett/Hately Design, Inc., 444 Central Park West, New York 10025. *Contractor*: Roman Yoder, 17472 State Rd., Middlefield, OH 44062. Area of house: approximately 4,000 sq. ft., including room over garage. Size of lot: 1 acre. Structure: Douglas fir frame. Exterior building materials: cedar clapboard siding. Roof: red-cedar shingle. Floor: custom cherry. Insulation: fiberglass batt. Woodwork: custom woodwork. **Windows**—Marvin Windows (M), PO Box 100, Warroad, MN 56763. **Lighting**—Lightolier, Inc. (M), 346 Claremont Ave., Jersey City, NJ 07305. **Hardware**—Baldwin Hardware Corp. (M), 841 E. Wyomissing Blvd., PO Box 15048, Reading, PA 19612. **Paints/stains**—Pittsburgh Paints (M), 1 PPG Place, Pittsburgh, PA 15272. **Outdoor white wooden furniture**—Chattahoochee Makers Co. (T), 1098 Huff Rd. NW, Atlanta, GA 30318.

■ *Pages 114 and 115*: **Fireplace,** cherry and masonry, designed by the architect and fabricated by the contractor. **Wool dhurrie rugs in living room,** #3731, 50385A, 14 ft. by 10 ft. 3 in., and #1355, 94033A, 14 ft. 3 in. by 10 ft. 2 in; $2,400 ea. **Starlight chintz** in Rose #301127, Seamist #301120 and Kiwi #302804; pillows available through Waverly Home Fashions Division—Waverly, 79 Madison Ave., New York 10016. **Hand-colored architectural prints** with marble mica, double-matted frames (in hallway and over mantel), $265 ea.—J. Pocker & Son (R), 824 Lexington Ave., New York 10021.

ENTERTAINING PLUS

■ *Page 123*: **Ceramic vegetables,** set of 9, $130; **Bon Journo white pitcher with grape motif,** $35—Vietri (T), 23 Daniel Boone Village, PO Box 460, Hillsborough, NC 27278. **Antique corkscrew with brass handle: antique Austrian vegetable dish** (domed lid), 1915, $95—Cachet on the Green (MO,R), Dorset, Vt., 05251; 802–867–5725. **Sterling-silver flatware,** "Fiddle, Thread and Snail" pattern—Fortunoff's, 681 Fifth Ave., New York 10022. **Bon Journo salad plates with grape motif,** set of four, $75—Vietri (T), 23 Daniel Boone Village, PO Box 460, Hillsborough, NC 27278.

ONE-DISH STARS

■ *Page 126: Left*: **Faux-wood grain, Ticino plate,** by Taitu: dinner plate, $30; salad plate, $14; mug, $15.75; and **flatware**—Bloomingdale's (R), 1000 Third Ave, New York 10022. **Plate with grape motif,** $60—Henri Bendel (R), 10 W. 57 St., New York 10019. *Center*: **Faux-bois limoge plate** by Bill Goldsmith, $75—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; special-order only.

■ *Page 127*: **Christofle "Ireana" blue plate,** $225 per 5-pc. setting; **Lalique "Langaeis" goblet,** $82; **Christofle "Torsade" blue dinner and dessert plate,** $250 per 5-pc. place setting—Bloomingdale's (R), 1000 Third Ave., New York 10022. **Napkin,** $30, Frank McIntosh Department—Henri Bendel (R), 10 W. 57 St., New York 10019. *Bottom*: **Spoon**—Bloomingdale's. **Napkin,** $30, Frank McIntosh Department—Henri Bendel.

WINE & GOOD SPIRITS

■ *Page 128*: **Pie plate,** and **pie board,** 19th c.—Pantry & Hearth Antiques, 121 E. 35 St., New York 10016.

ROLE MODEL

■ *Page 172*: **Frederick Law Olmsted National Historic Site**—"Fairstead," 99 Warren St., Brookline, MA 02146; 617–566–1689. **Red cedar bench,** 16 to 18 in. deep by 72 in. long by 42 in. high; $1,200; custom designs available—David Robinson (R), 333 W. 86 St., New York 10024; 212–787–0261. ■

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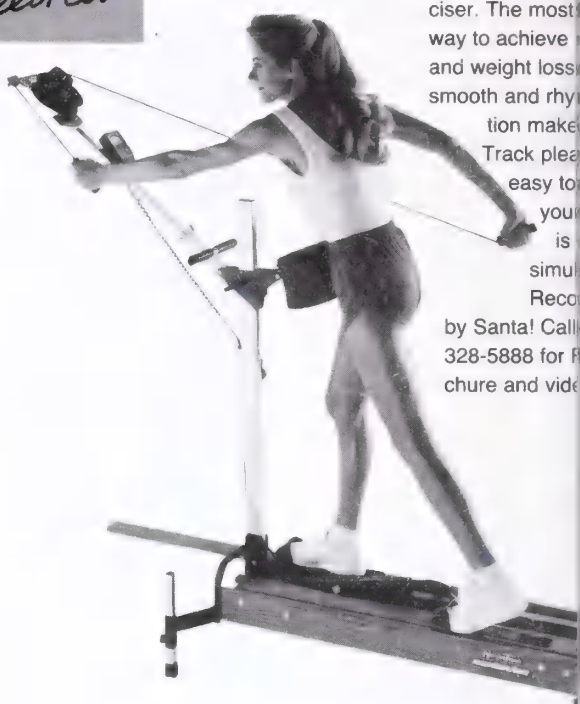
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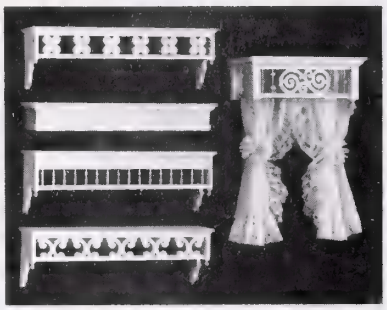
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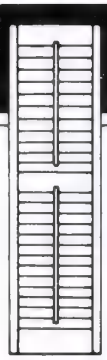
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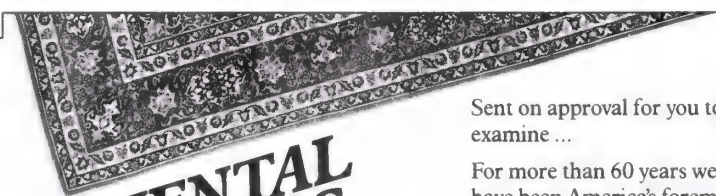
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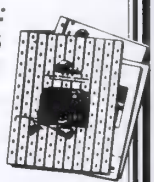


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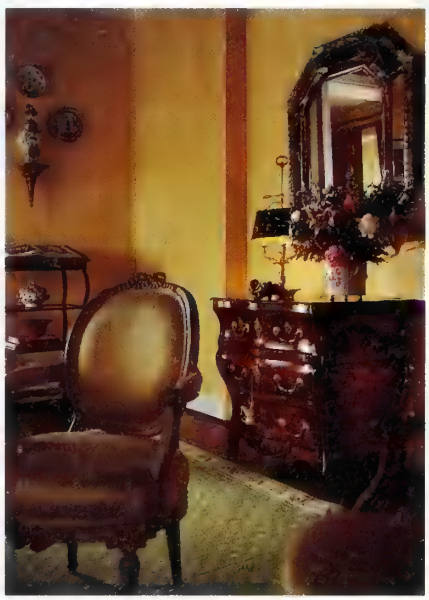
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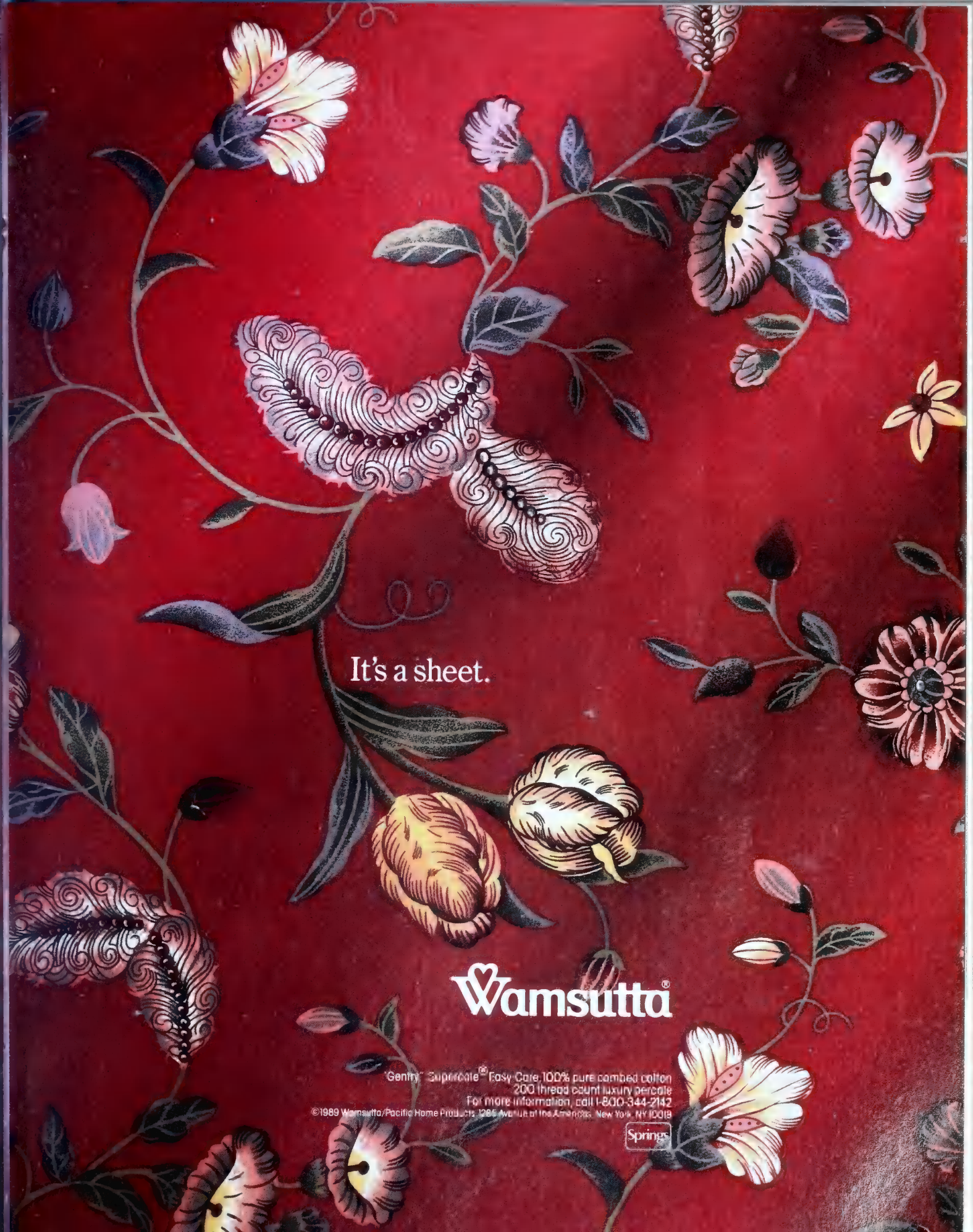




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Taking its inspiration from an 18th-century Venetian secretary, McMillen Inc. created this elegant red-lacquer reproduction—part of a new collection in stores across the country (see story page 72). Antique porcelain compote c. 1860, Karen Warshaw Ltd. White porcelain pitcher, John Rosselli. Photo, Lizzie Himmel.



92 Fresh Fruit

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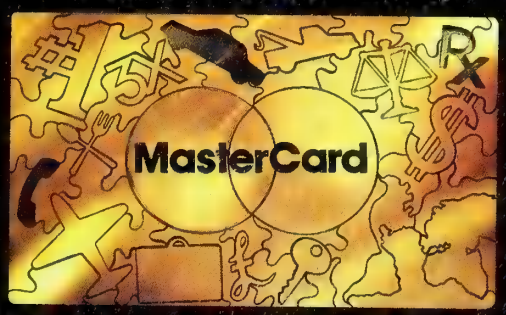
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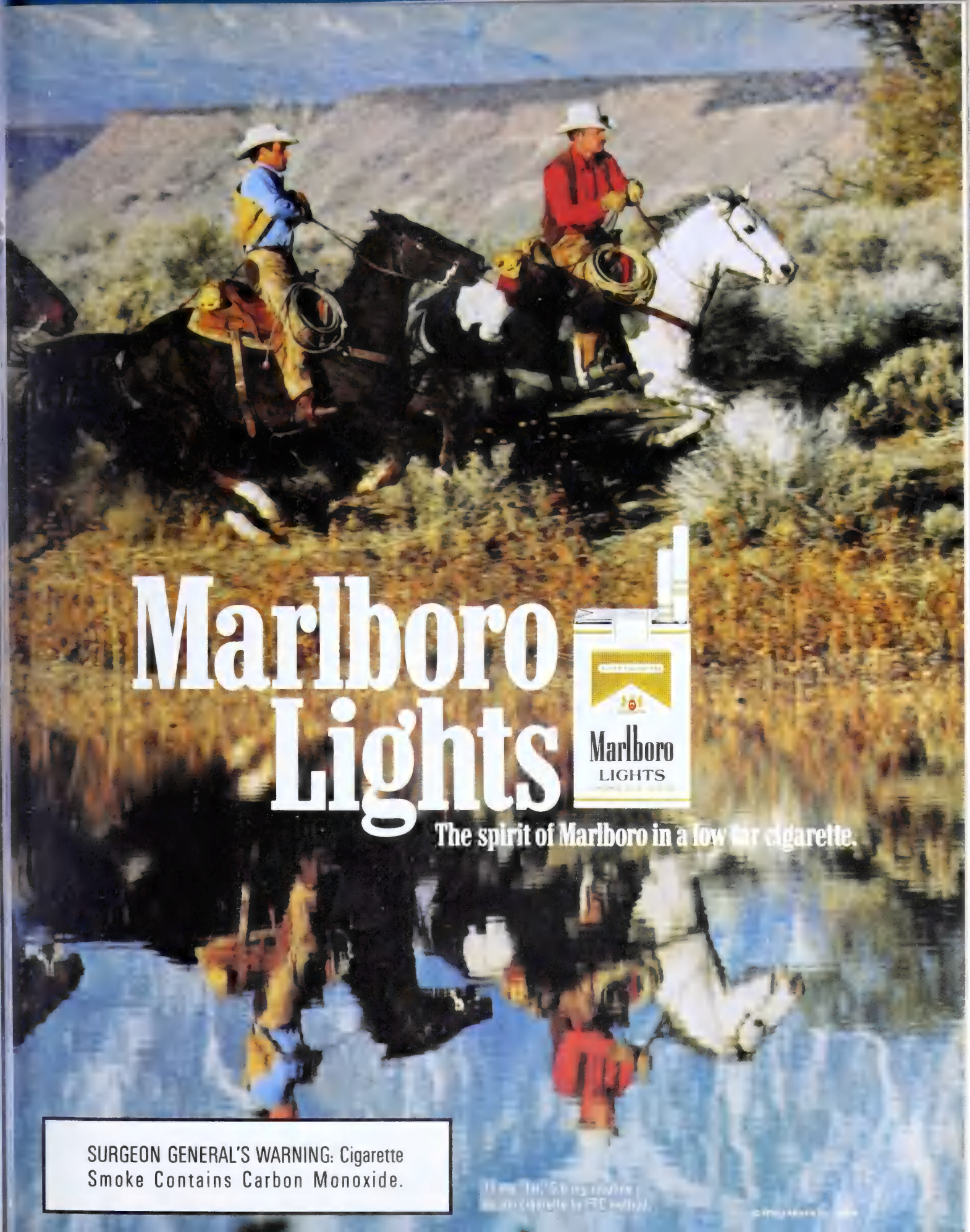
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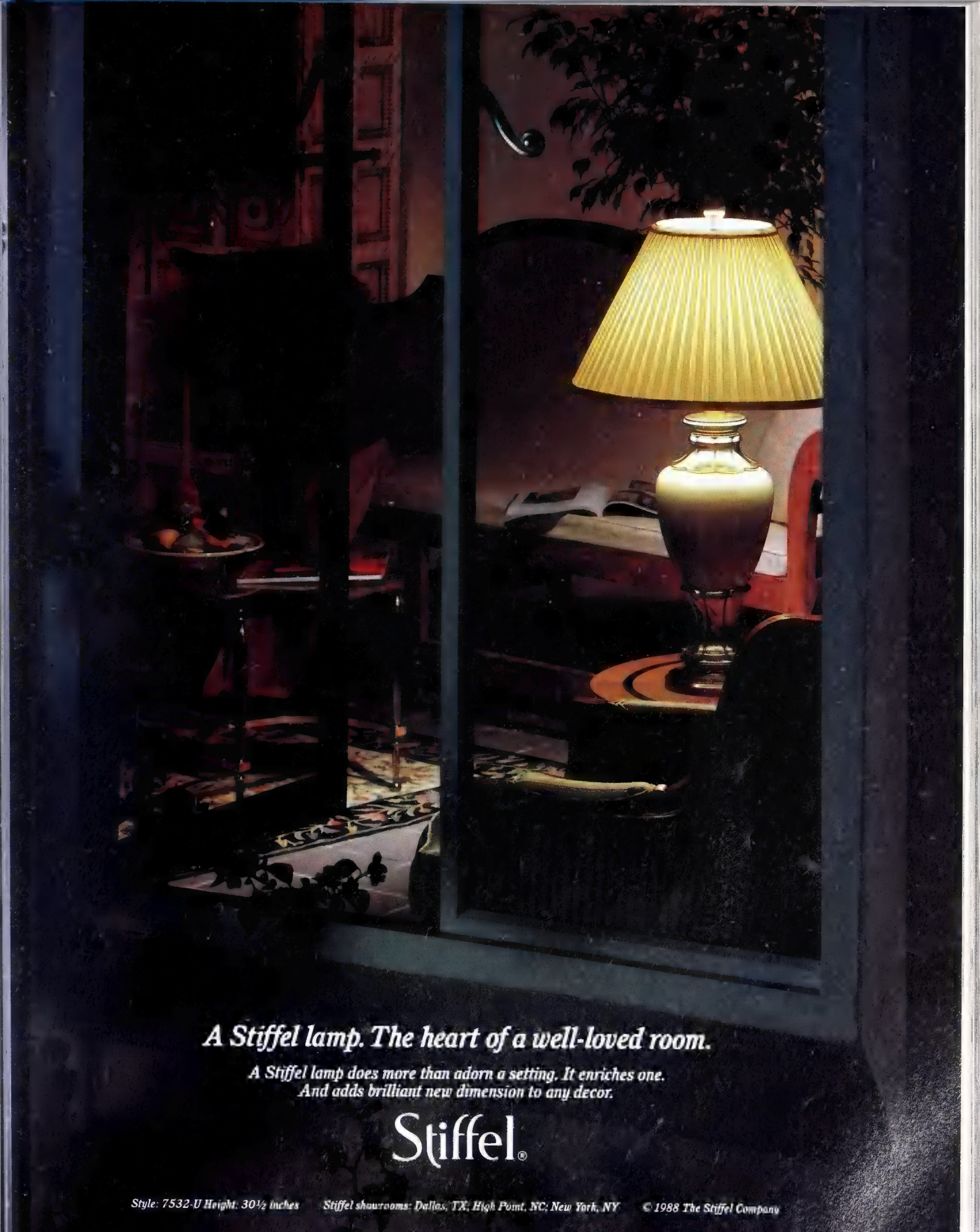

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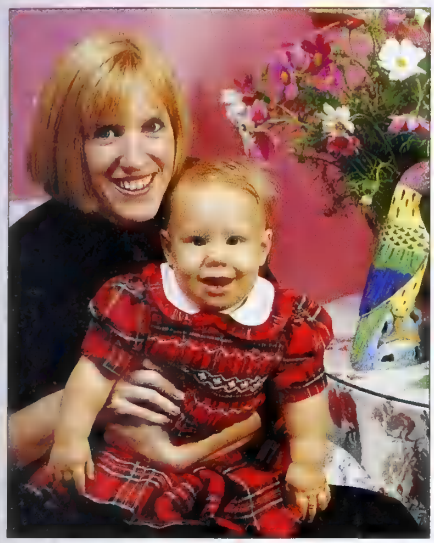


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THINKING ALOUD

THE BEST ADVICE MY MOTHER EVER GAVE ME FOR ENTERTAINING WAS, WHEN IN DOUBT, KEEP IT SIMPLE



GEORGE BENNETT

For most of us, the holidays mean entertaining. Entertaining can be exhausting and even a little intimidating, but not for Decorating Editor Allison Percival. Even with a busy job and a year-old baby, Allison finds the time and energy to entertain often and in style. Here she shares some of her secrets.

—JoAnn R. Barwick
Editor

It's a typical Tuesday afternoon at the office—hectic. At four o'clock the phone rings. It's my husband. "Hi," he says, "I've invited some clients from out of town for dinner tonight. Is that all right?" A whirlwind of thoughts and a dozen menus run through my mind: Can I get our one-year-old daughter's playpen out of the living room and get the toys cleaned up in time? Can I make it to the grocery store? What will I do for flowers? Then I take a deep breath and say, "Fine. Tell them to come at seven-thirty."

On the way home, I pick up boneless chicken breasts, mushrooms, whole pecans (being from Minnesota, I always have a couple of packages of wild rice on hand), a green vegetable, apples for a tart, and more fresh fruit for the centerpiece. The fruit tart is probably the real trick. I use prepackaged, ready-made crust, but I put it in my own tart pan, the kind with a bottom that drops out for serving. Without peeling the apples, I core them, mix in some lemon juice, Grand Marnier, sugar, cinnamon and bake it all for a short time. When done, it looks like a homemade apple tart, and everyone is amazed. "How did you have time to make dessert?" they ask. I just smile. I'm a great believer in keeping my shortcuts secret.

Entertaining can be nerve-wracking, and yet, despite all the thought and effort that go into planning a party, I still love to do it. I learned to love entertaining from my mother. No matter how big the party, she never panics and always makes it look easy.

The best advice my mother gave me was, When in doubt, keep it simple. The tendency—especially during the holidays—is to go overboard. But there are plenty of ways to give your house and table holiday flair without exhausting yourself. One trick is to make the most of what you have. That was our guiding principle for the ideas in our entertaining story on page 80. I think Anne Bennett's cranberry topiaries are wonderful, and yet they're so easy—just cranberries glued to Styrofoam balls. I also love Beverly Ensore's idea of using miniature obelisks instead of vases for her roses.

Friends often call me for help, saying, "I'm terrible with flowers and I don't have a pretty vase." I say, "No you're not, and yes you do!" If you don't have the right vase, put the flowers in a pitcher or a tureen. If you aren't comfortable arranging flowers, use all of one variety, like a solid bouquet of roses, or a flat of violets or lilies of the valley. If you don't want to spend a lot of money on flowers, six or eight stems scattered around the table in individual vases can do the trick. Just make sure that whatever your arrangement, people can see each other across the table.

Flowers aren't a must though. You can even take your pots of herbs from the kitchen and put one at each place setting. I love to pile plums and fresh figs in a bowl for a pretty centerpiece or do a big basket of vegetables. I also like to tie bunches of grapes around the bases of candlesticks. When I don't know what to do, I just look in my kitchen and improvise. In fact, that's how I started mixing and matching china. We never had enough of one set, so I started combining different patterns. I found it made the table much more interesting. One thing I always do, however, is to use at least some of my good silver and china. After all, why have things if you aren't going to use them?

I'm also an avid collector of tablecloths and linens, and I'm always on the lookout for ones with unusual colors and patterns. On weekends when we're driving in the country, I often ask my husband to pull over at flea markets. When I come home from photo shoots, I always seem to have six new napkins in the bottom of my bag.

But food, flowers and linens are only a part. There are so many other ways to make an evening memorable, especially during the holidays. For example, I love to have people take something home. For my Christmas party last year I wrapped inexpensive ornaments in iridescent cellophane tied with colored ribbons and put them in a pretty basket by the door. This year Taylor and I are going to try our hand at Christmas cookies to give to everyone. We'll probably make stars—they should be easy for her to cut out, and each can be decorated differently.

The key is confidence—the confidence that comes from using recipes you trust and a centerpiece you know looks great. I always try to do as much as I can in advance. It's much easier when I make the soup and the dessert the night before. So if I run late that night, I'm not in a total panic. Don't build in disasters for yourself. There will always be a guest who will get held up at the office or whose babysitter is late. So don't do the hot soufflé that will fall flat, or the cream sauce that will curdle if done too fast. And don't take on too much. The whole point of any party is for everyone to have fun, including me.

Whenever I entertain, I always remember one of my mother's maxims: Parties aren't for impressing but for enjoying. When people go home, I want them to have seen a pretty table, enjoyed good food, shared interesting conversation and, most importantly, had a wonderful time.■

Allison Percival

Allison Percival
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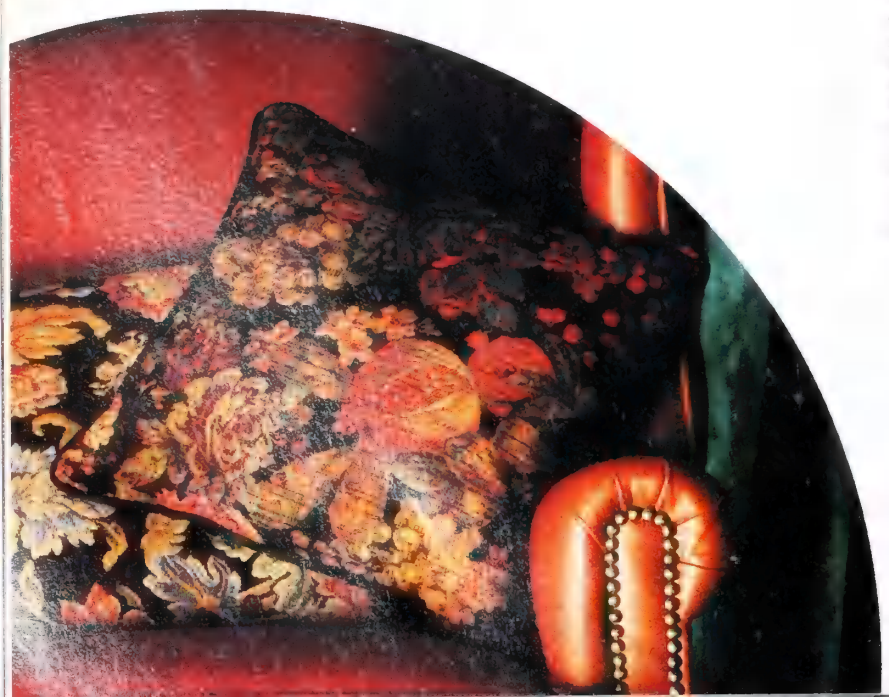
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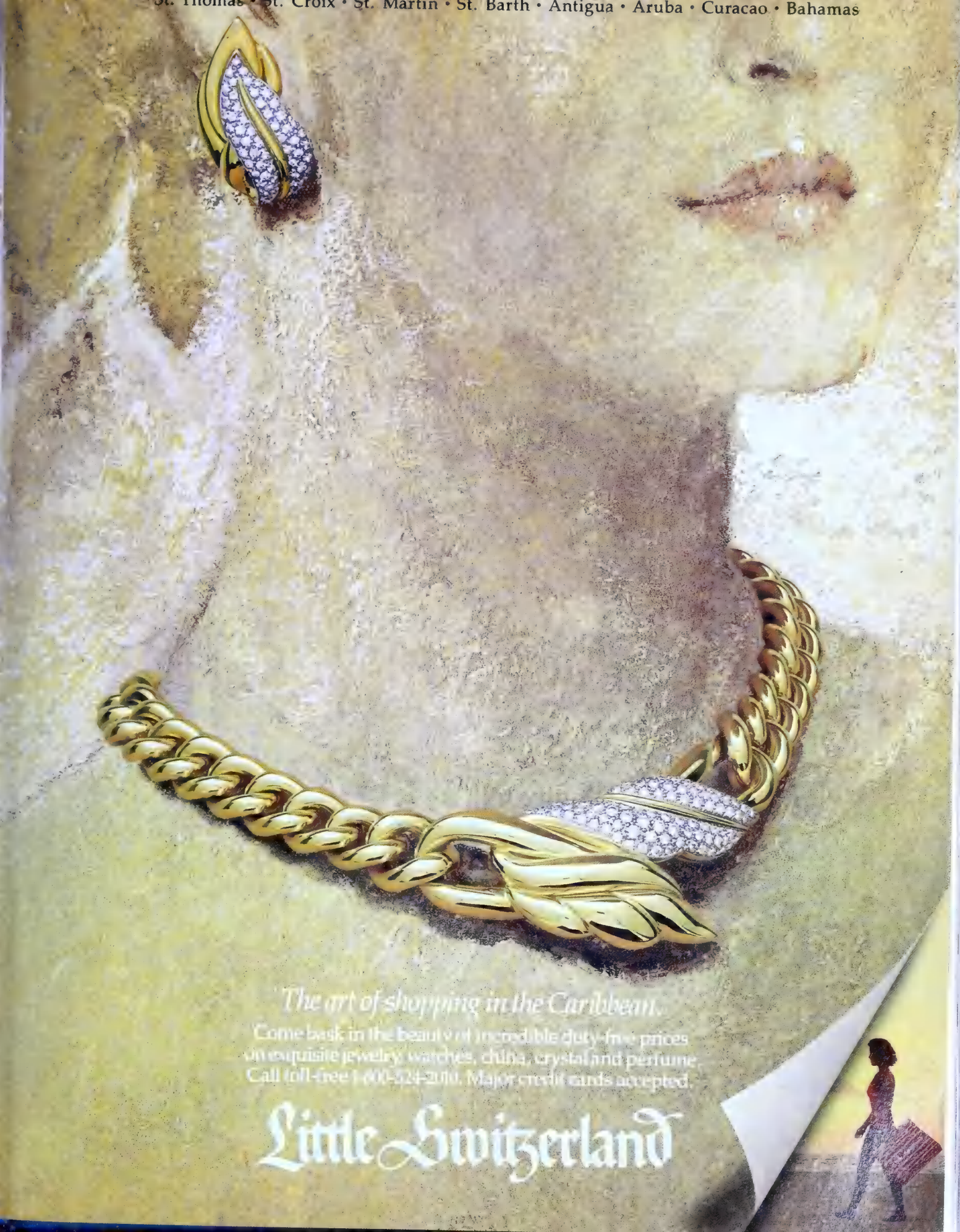


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STYLE BEAT



TONY SOLURI





Attracted by the bold graphics and brilliant colors of American camp and trade blankets, Susan and Rudy Wunderlich (*above*) have assembled a dazzling new collection in their Chicago gallery. The vintage textiles are grand framed, or wrapped as eye-popping upholstery. Cotton blankets by Beacon Mills start at $250; old Pendleton wool blankets, some as early as c. 1899, start at $400. Also on hand: old-time chairs revamped with blanket upholstery, like the one at top right, $1,950. Mongerson Wunderlich, 704 N. Wells St., Chicago, IL 60610; 312–943–2354.



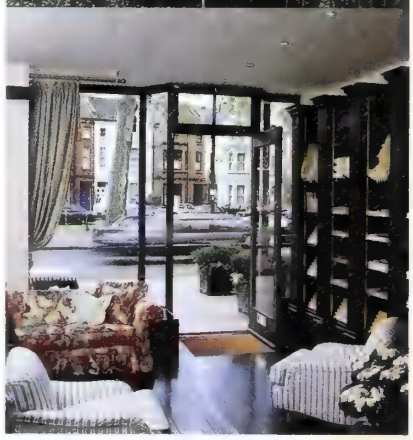
FANCY WOODWORK

The sculptural appeal of artist Wendell Castle's furniture elevates craft into the fine-arts realm. His surrealistic umbrella stand in maple is one of 50 pieces in "Furniture by Wendell Castle," on view Dec. 5, 1989, through Feb. 4, 1990, at The Detroit Institute of Arts, 5200 Woodward Ave., Detroit; museum information: 313–833–7900.

"UMBRELLA STAND, 1977," COLLECTION OF PETER T. JOSEPH, COURTESY OF DETROIT INSTITUTE OF ARTS

MICHAEL DUNNE





Definitely not your ordinary flowerpot, the terra-cotta pots crammed into Jeroen Veenema's tiny Greenwich Village shop offer an unusual array of shapes, sizes and textures, including the basket weave, $37.50, and the handled trio, $20 to $37.50 (*right*). Veen & Pol Inc., 399 Bleecker St., NYC 10014; call: 212–727–3988.



TONY SOLURI

A FABRIC TO GO

Americans in London have found a new source for country-house–style fabrics: Chintz & Cotton (*above right*), the brainchild of interior designer Michael Smuts—with manager Emma Bastick (*top right*). Figuring others were fed up with the long waits that occur with decorator-fabric orders, Smuts opened a shop with fabrics ready to carry home. None of the exclusive floral chintzes costs over $25 per yard. The Chintz & Cotton Company Ltd., 183 New Kings Rd., London; 011–44–731–2723.►

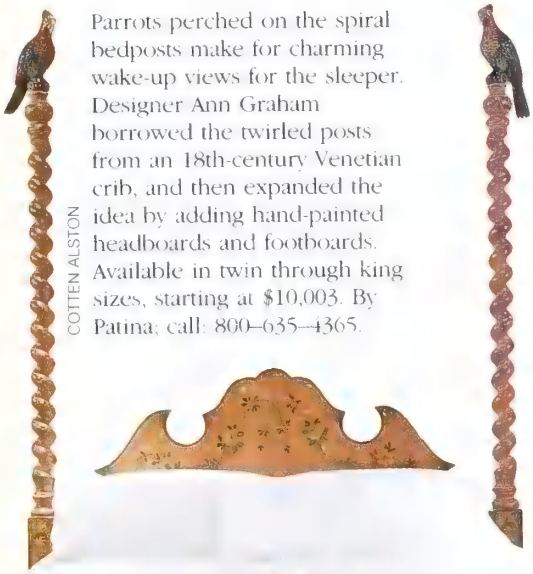
STYLE BEAT

WING IT



STEVE COHEN

Bird lineup: An oxidized wrought-iron curtain rod (*above*) shaped like chirping sparrows poised outdoors, $813. By The Phillips Collection, 25-11 Hunters Point Ave., Long Island City, NY 11101; 718–482–7676.



COTTEN ALSTON

Parrots perched on the spiral bedposts make for charming wake-up views for the sleeper. Designer Ann Graham borrowed the twirled posts from an 18th-century Venetian crib, and then expanded the idea by adding hand-painted headboards and footboards. Available in twin through king sizes, starting at $10,003. By Patina; call: 800–635–4365.





STEVE COHEN

Dovecotes from the 19th century, spotted in the French countryside, prompted metal artist Amy Grassfield to fabricate a copper light painted like a dovecote (*right*), filled with plump nesting pigeons. The delicate ivy vine entwined around the bird hut is also painted copper. It is $395. Order from Amy Grassfield Studios, 111 Mercer St., NYC 10012; call: 212–334–0339.



ELIZABETH HATHON

Add whimsy to the garden with a flock of bird stakes (*right*), hand-painted by artist Nancy Thomas. Each, $21. From the Museum of American Folk Art gift shop, 62 W. 50 St., NYC 10020; call 212–247–5611.



STEVE COHEN

Cutout bands of garlands make this birdcage an appealingly decorative object (*right*). Made of iron, with a hand-painted verdigris finish, it stands 25 in. high and is 16 in. wide. About $399, Guildmaster. Where to buy: 417–831–4311.



OF ALL THE NATURE-INSPIRED MOTIFS NOW APPEARING, BIRDS LEND A FLUTTER OF FANTASY TO DECORATING

Just right for a pair of cockatoos, this gilded mahogany aviary (*below*) is modeled after an 18th-century Italian cage. Practical details include a hinged roof and, for cleaning, pullout drawers in the base; $7,000. Johanna Welty, Ltd., 415–937–4035.

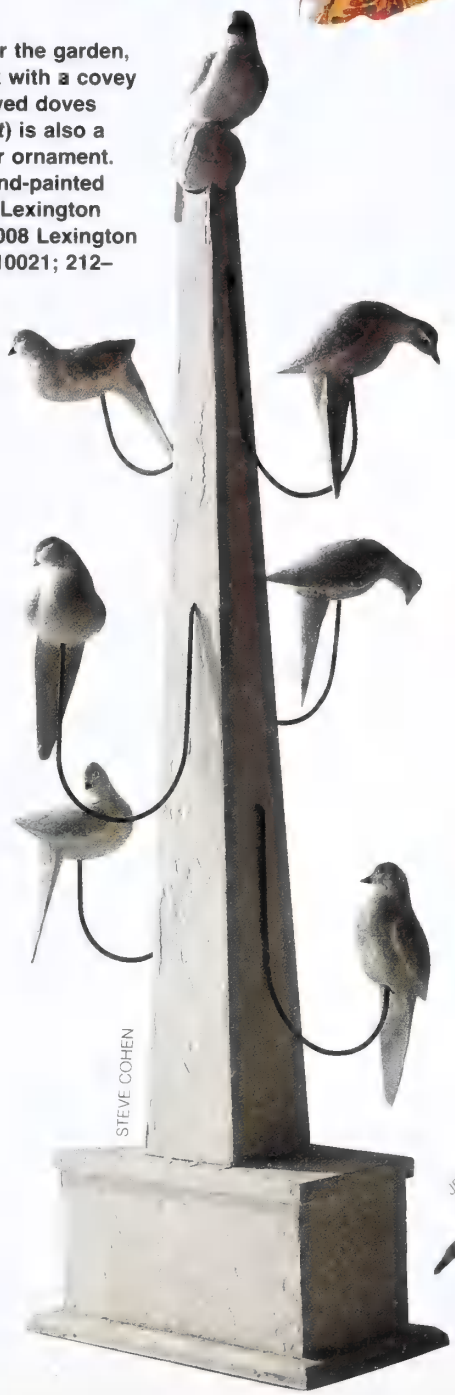


JOHN VAUGHAN



COOKIE KINKEAD

Intended for the garden, this obelisk with a covey of pale carved doves (*below right*) is also a witty indoor ornament. Made of hand-painted pine, $850. Lexington Gardens, 1008 Lexington Ave., NYC 10021; 212–861–4390.



STEVE COHEN

A country cottage strictly for the birds (*above*), $150. From a range of designs by Scott Warren, Bodega Bay Birdhouse Co., 1821 Centro West, Tiburon, CA 94920; call: 415–435–6127.

These imported pigeon figures are perfect to strut on a table singly or in a group (*below*). Made of metal, with verdigris finish, they come in three different lifelike poses. $90 each. From Limited Editions, 253 E. 72 St., NYC 10021; call: 212–249–5563. ►



JEFF McNAMARA

Not only a bird in a gilded cage; it's a needlepoint pillow (*below*). Designed by Mario Buatta, the pillow is available as an easy-to-sew kit, $125, or you can purchase a finished pillow, $380. Where to buy, write: Thimbelina, 'Gansett Snuggery, Main Street, Amagansett, NY 11930.



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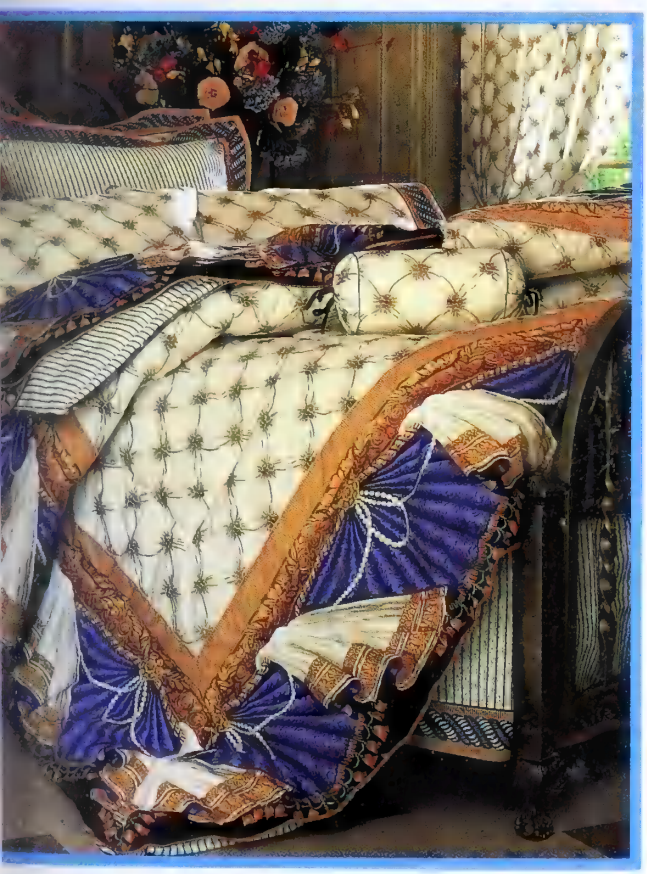
JEFF McNAMARA

JEFF McNAMARA





The leopard basking under the metal palm-tree candlestick (*above*), $85, is one of the beasties lurking in William-Wayne & Co., an NYC design shop recently opened by William Meyer and Wayne Adler (*right, from left*). Also about are comical monkey figures striking human poses—known as *singeries* in 18th-century France, and enjoying a revival—botanical prints, painted screens and other objects. William-Wayne & Co., 324 E. Ninth St., NYC; 212–477–3182.



For Bloomingdale's fall salute to France, Martex creates "Mme. DuBarry" (*above*), in regal blue and gold, with trompe l'oeil swags. Queen flat/fitted sheet, $32.95; full/queen comforter, $175; standard sham, $45. For orders and information, call 800–777–0000; refer to page 6 of Bloomingdale's "Living Quarters" catalog.

FINE ALTERNATIVES

The "Living Wreath" (*right*), invented by gardening expert Teddy Colbert, has its own core of soil to nurture the cuttings for years. Finished wreath, 14 in., $75. Call: 800–331–6304. Dainty dried-flowers wreath (*below*), from Illinois florist Rick Orr. 16 in., $55; 22 in., $75; $5 shipping. Call: 217–351–9299. ►

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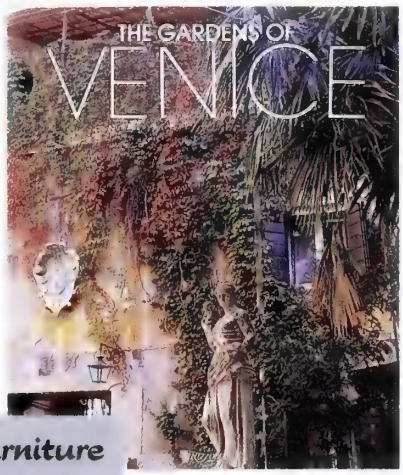
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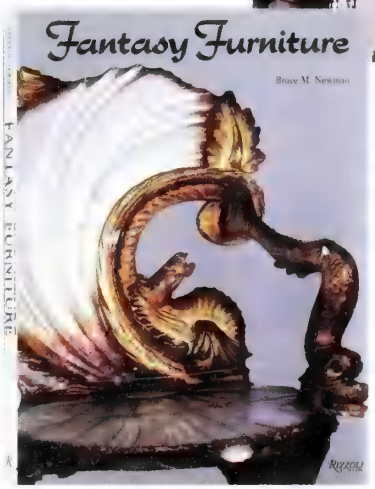
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Glimpse the lush beauty of *The Gardens of Venice* by Mary Jane Pool and Alessandro Albrizzi (Rizzoli, $45), who resorted to aerial detection to locate some of the hidden gardens captured in the book (*right*). 800–ALL–BOOK.





Horn and antler furniture, ornately carved grotesque furnishings, and rustic Swiss-made "Black Forest" pieces decorated with carved bears are some of the captivating forms in *Fantasy Furniture* (*left*) by Bruce Newman and Alastair Duncan (Rizzoli, $50). To order: 800–ALL–BOOK.





PHOTOS, DOUGLAS KAHN

OLD SOUTHWEST

Spanish colonial furniture and objects made through 1820 are the specialty of dealer Richard Worthen. But his New Mexico gallery also stocks Mexican and southwestern modern crafts, all affordably priced. *Top left*: Green 19th-century Mexican cupboard, $2,950; New Mexican rustic chair c. 1880, $625. *Below left*: Talavera jars: antique examples start at $1,150. Brochure: Richard Worthen Galleries, 1331 Tijeras Ave. NW, Albuquerque, NM 87102; 505–764–9595.



This Regency table (*right*) is one of 70 pieces in a show that celebrates "Penwork, the Triumph of Line," with exceptional penwork furniture made between 1790 and 1830. From Oct. 12 to Nov. 10 at Hyde Park Antiques, 836 Broadway, NYC; more information: 212–477–0033.



JEFF MCNAMARA

GEORGE BENNETT

BEING LABEL CONSCIOUS

As design director for Crabtree & Evelyn, English graphic designer Peter Windett (*right*) masterminds the evocative packaging that gives the company's food and toiletries old-world cachet, adapting such antique elements as old lithographs and handwritten script for the appealing labels and tins. Sold in 170 stores in six countries, products like the gift basket (*above*) are also available by mail. For brochure and information, call: 800–624–5211. ■

Editors SALLY CLARK *and* DARA CAPONIGRO





What do women really want? That's

VICTORIA'S SECRET

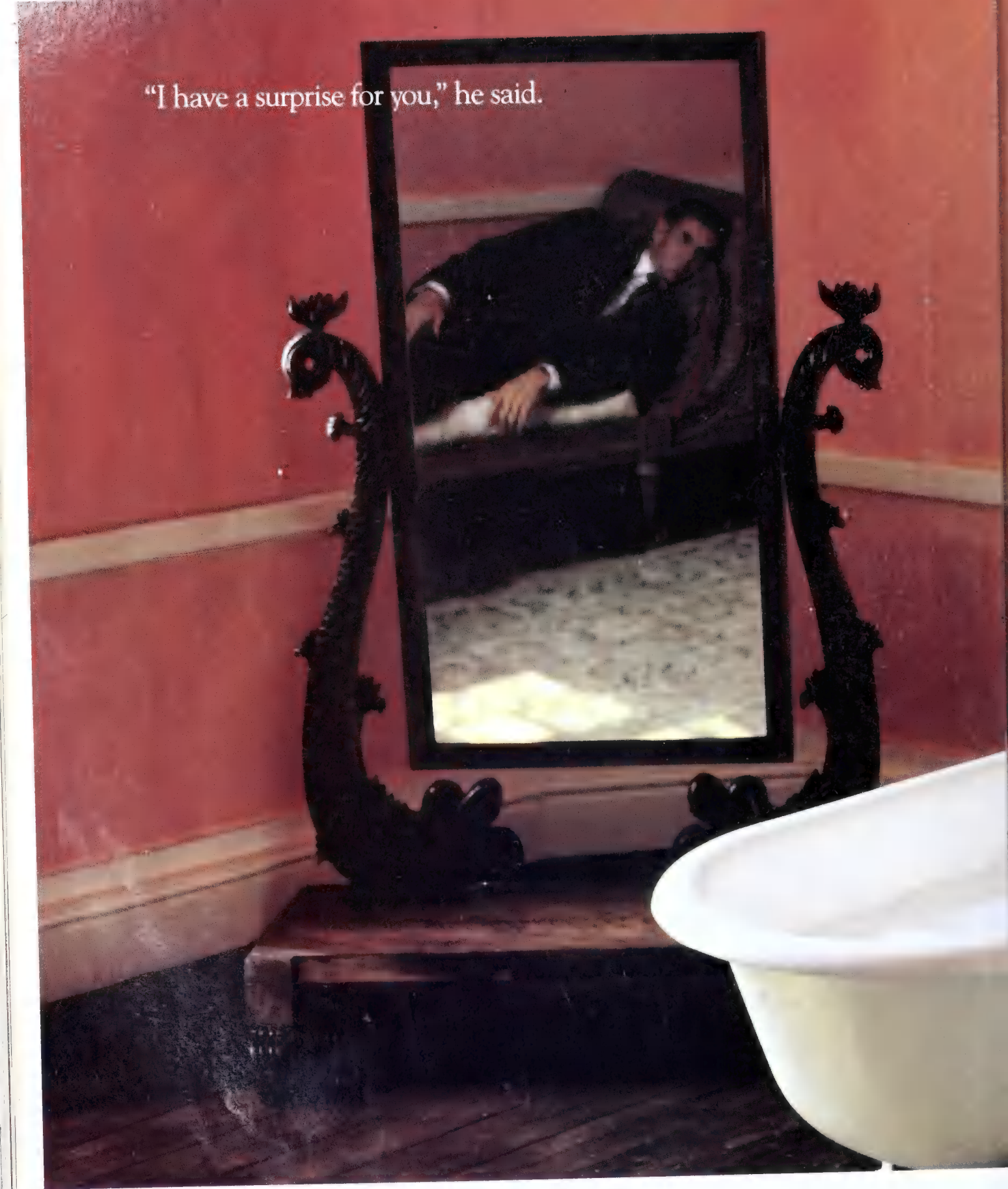


"Happy anniversary, darling," she said.



What do women really want? That's

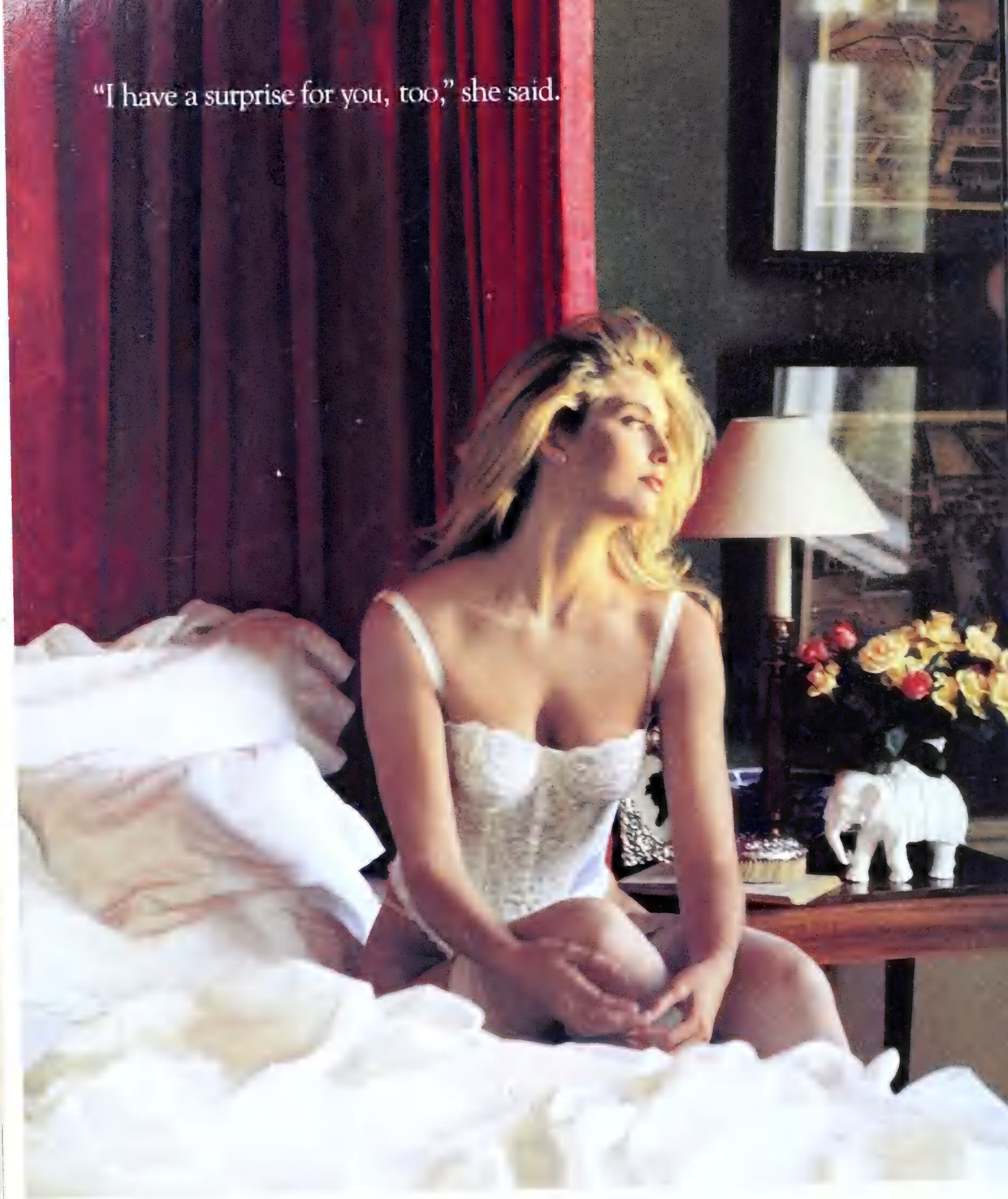
VICTORIA'S SECRET


"I have a surprise for you," he said.



What do women really want? That's

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"I have a surprise for you, too," she said.



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THE PERSONAL SHOPPER

WITH STREET SMARTS AND EXPERTISE, A NEW BREED OF DESIGN PROFESSIONAL CAN FIND YOUR PERFECT OBJECTS OF DESIRE—NO JOB IS TOO SMALL

By LINDA ABRAMS

As she makes her way through a New York antiques show, Nan Mabon looks like a smooth undercover agent working a crowd. She's not looking for foul play, but for signs of authenticity—lifting furniture and pulling out drawers, examining the backs of quilts and studying the bottoms of porcelain objects. Mabon is neither a decorator nor a dealer. She's a confirmed shopping consultant—one of a growing number of new design professionals who offer personal and innovative buying services.

In the past few years, shopping consultants have emerged across the country to fill the gap between hiring a decorator to design your whole house and trying to find the perfect objects of desire yourself. If you don't want the walls stippled or the kitchen redone but you have been looking forever for just the right pair of candlestick lamps, a shopping consultant could be just what you need. These professionals combine furniture expertise with street smarts. They know where to find your hidden treasure and can also tell whether it's worth the price tag.

Who hires shopping consultants? People like New Yorker Paula Borger, who, after spending five years wondering what to do with an empty wall and spending $900 on a sketch by a designer, finally figured out what the space needed. "I woke up one morning and realized that I didn't need a decorator—all I wanted was an English breakfront," she recalls. After one quick outing with Nan Mabon, Borger had just the right piece at just the right price.

That's one of the advantages of a shopping consultant: No job is too small. Shopping consultants know exactly where to find the chandelier, tall case clock or Venetian brocade fabric that you might covet. And they know the best price. For those on a tight budget or schedule, it can be a marriage made in heaven.

"I don't have time to shop for my own clothes," says consultant Debbie Murray of Ross, Calif., just outside San Francisco, "so I hire somebody else to do it for me. We live at a different pace now, and people are starting to hire specialists to do the work they can't do or don't have time to do themselves. As a shopping consultant, I'm answering that need in decorating."



LIZA BERG



JOHN VAUGHAN



ANDREW BOYD



"We offer immediate access to change," says shopping consultant Beth Aberg of Random Harvest in Alexandria, Va. (*above*). At Antiques Resource, Inc., in New York, Nan Mabon (*below*) scouts East Coast antiques shops for the right treasures.

With her 20 years of decorating experience, Debbie Murray (*top*) of Ross, Calif., finds "exactly what item is missing" for her clients. In New Orleans, Macon Riddle (*above*) founded her consulting business, Let's Go Antiquing, in 1986 and now also leads guided tours of the city's antiques shops.

Describe Your Dream

Knowing exactly what you want is the key to getting the most out of these professionals. And the more you know about your dream piece—such as measurements, color, period, shape and budget—the faster the consultant will be able to locate just the right painted armoire or English refectory table.

(Continued on page 36)

THE PERSONAL SHOPPER

Continued from page 35

Shopping consultants have minds like computer disks, filled with long lists of resources and current inventory. They know where to unearth one-of-a-kind furniture, carpets, paintings, heirloom linens, silver and just about anything else you've ever wanted. They have access to antiques dealers who do not trade with the public. They cover the auctions religiously and haunt out-of-the-way shops most people don't know about. They know all the back-alley boutiques and to-the-trade (or wholesale) sources all over town.

When you hire a consultant, you can either go along for the ride (in style, of course—Mabon will make her tour of New York's antiques sources special by hiring a limousine and preparing a gourmet picnic lunch), or the shopping consultant can scout alone and send you pictures of items that fit your description.

All this detective work does take knowledge and effort, and that's what you're paying for when you hire a consultant. The goal of a good one is to save you both time and money. The cost of a consultant's service varies, depending on the job, but you should expect to pay an hourly rate of about $30 to $50, plus a percentage of the purchase price. Such fees are usually 15 percent above the to-the-trade price, which is still a substantial saving over retail.

Avocation Into Occupation

Many consultants were formerly passionate amateurs like Nan Mabon, who turned an in-depth knowledge of antiques and an innate ability to discover treasures into a business. "I was always running around New York, trying to find the right piece of marble for a friend, scouring the flea markets at six in the morning, going to auctions, taking courses in decorative arts," says Mabon, who started her firm, Antiques Resource, Inc., two years ago. "Finally, I decided to put it all together and started a business."

The business was such a success that Mabon has recently expanded and taken on a partner, Bernard Duffy. For the past four years, Duffy has traveled around the Northeast from Maine to South Carolina, scouting for fine antiques on behalf of several New York dealers. Nowadays, he buys exclusively for Antiques Resource, Inc.

New Orleans-based Macon Riddle is another antiques lover/shopper turned shopping consultant. As wife of the rector of Trinity Episcopal Church in New Orleans's famous Garden District, Riddle knows her way around town and has been a student of antiques all her life. "I grew up in Danville, Virginia," she says. "While other children were playing with building blocks, I was learning about Chelsea and Rose Medallion porcelain and making little houses out of my grandma's ivory mah-jongg pieces from Shanghai."

Riddle started her business three and a half years ago. "I was working in a shop on Magazine, a street that's six miles long and a good distance from the famous French Quarter," she recalls. "The antiques shops there are not close together. I saw a need for a consulting business when I noticed people stranded on the street, wondering how to find the next antiques store."

Riddle's guided tour of New Orleans antiques shops, "Let's Go Antiquing," was subsequently born. The shopping tour has been so successful that even *Fodor*'s recommends it in its guide. Riddle offers half- or full-day shopping outings and can handle groups of up to 25.

Not all consultants are ex-streetwise shoppers like Mabon and Riddle. Some are decorators who used to work on large-scale projects but have found that their clients generally want a specific piece of furniture rather than a complete overhaul. One such consultant is Debbie Murray, who has been in the decorating business for 20 years. A few years ago, Murray began her own shopping-consultant business, after realizing she was spending more time "rearranging and adding" than decorating.

"My clients typically want to do one room rather than an entire house, or they have finished decorating but feel the room isn't quite right," says Murray. "I'm the person they hire to find what's missing and deliver it fast."

Attention to Detail

Like most other consultants, Murray prides herself on being able to satisfy virtually every client request. "I found one rancher a sculpted eight-foot wooden Indian," she recalls. "It was marked seventy-five hundred. I got it for nine hundred and ninety-five dollars. Or, if someone has a chair he likes and wants another, I can find the old wood and commission a duplicate."

Houston-based Peggy McGaughy is another expert tracker. She regularly hops into her jeep and heads to small country towns like Paint Rock, Tex., where she can find anything from a rug handwoven with your cattle brand, a handmade bed, a chandelier made of horns, a period French chair or a serape rug.

Beyond doing the searching for you, consultants can save you time and effort in other ways. In most cases, shopping consultants like Murray and McGaughy have established good relationships with dealers and shop owners and can arrange for you to audition a carpet or piece of furniture to see if you like it. It is unlikely that the same dealer would let some stranger walk out of his shop with a $10,000 carpet. Consultants also tend to be experts at arranging shipping to virtually anywhere in the country and can have your pieces appraised, restored or repaired.

Today's shopping consultants see themselves as an idea whose time has at long last come. "People are starting to care more about details," says Beth Aberg, consultant and owner of Random Harvest, an antiques shop in Alexandria, Va. "They are spending more and more time at home—and that means noticing that empty corner. But rather than completely change the room, most people want to add to what they already have. Shopping consultants give people immediate access to change."■

Linda Abrams is a freelance writer living in New York City.

HOW TO FIND A PRO

Nan Mabon, Antiques Resource, Inc.
160 Riverside Dr., New York,
NY 10024
212–769–9462
201–444–9019

Macon Riddle, Let's Go Antiquing
1424 Fourth St., New Orleans,
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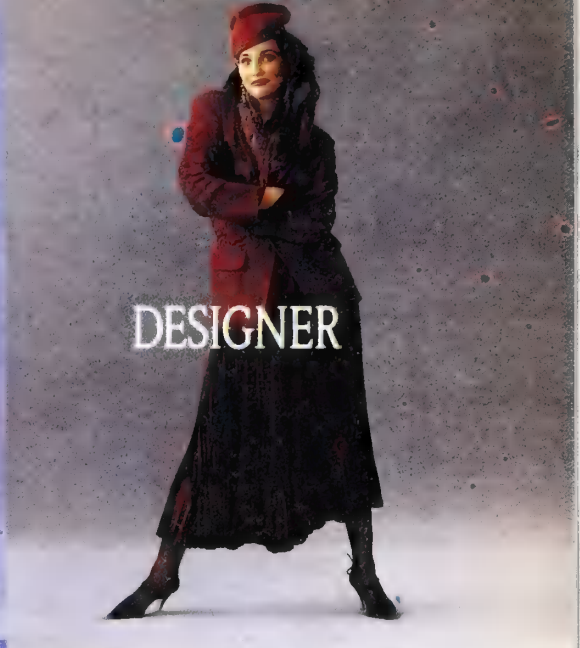
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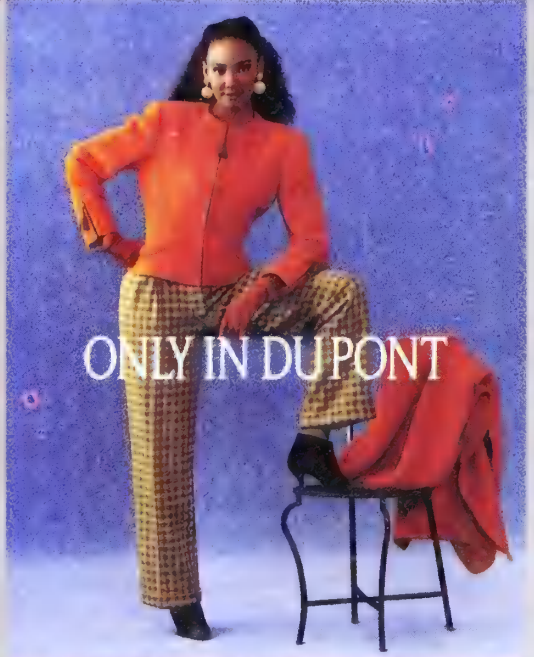
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Baker FURNITURE

For more information on this collection, please reference the inside front cover and page one

FROM THORNHILL FARM



The sofas, the tables and chairs came into the house and sat down—each knew its place

By DEE HARDIE

The very first thing I did when I entered our new Vermont house, finished at last, was to put a teapot on the kitchen counter. To me it was like placing the flag on the moon. *Then* I started to unpack.

All the furniture slowly came into the house and sat down. I had always imagined that *I* was going to tell the furniture where to go, but instead it told me. The sofas, the tables, the chairs—each knew its place. For months I had been scheming on graph paper in my mind in the middle of the night. And when it actually came time to set the stage, especially in the long, rectangular living room, everything worked!

When your furniture, most of it survivors from your family past, has been in storage for a year, you sometimes forget the shape, the size, the proportions. I had thought I would have to get reacquainted, make friends, cozy in, feel at home. Yet it all happened very quickly and calmly. I was amazed. I was thrilled.

The only piece that didn't keep its former role was the old dinner table, a New England harvest type. It was simply too big. But it has found another job and has gone into business. It is now Tom's desk in his basement office. In its place will be a modern glass-topped table, which we've set near an 1840 Welsh pine cupboard against the wall—the old with the new.

Tom and I haven't even started the new decade yet, but we've already begun a new life. At least it seems that way. Moving into a new house, a brand-new house, has that sort of magic. It's a little bit, I think, like getting married again—but to the same man, only a younger version.

Tom, normally a very social animal, has finally turned into a domestic creature. He's putting up pictures, hanging mirrors, and has even conquered the challenge of putting together an antique four-poster bed. Long ago it was slept in by an Ursuline nun in New Orleans. Maybe her spirit helped!

The first night we stayed in the house, I found myself walking from our bedroom through the long living room to the kitchen. In pitch black. And I didn't bump into one chair, one packing box. I knew the way, I knew the path. I was at home.

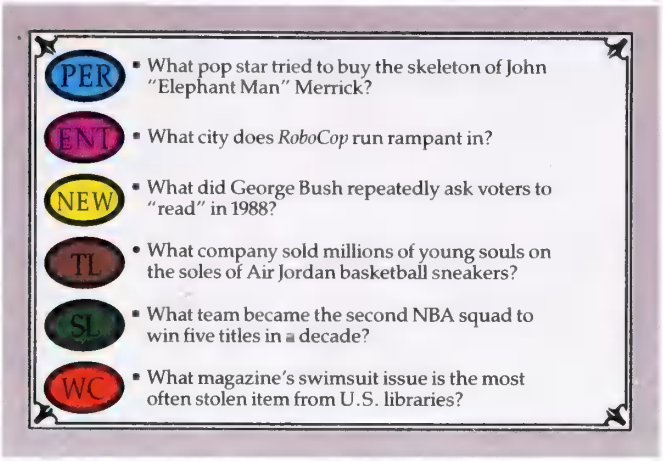
The day after we moved in, Pat Hall, upholsterer par excellence, came over to measure some chairs and a sofa for even more "Slipperwort Posy," the English chintz from Fonthill, Ltd., that already covered most of the other furniture. Then over lunch John Irons, an artisan in wood, and I decided to marbleize the 1820 mantelpiece in white and gray, to go with the long white "great room." And the next day Judy Hugo and her son Eric papered our bedroom into a warm summer garden.

Tom Korner, the architectural designer and the first to see that our basic plan for a house could be a reality, has himself just put on the very last exterior touches, building the steps from the deck, and the steps to the kitchen. These are the steps that will take us through the next decade, and with grace. And we also give thanks to Charlie Proutt, our builder, and all the many others who helped on this house.

William Morris, the English designer of fabrics, wallpaper, furniture and tiles in the late 19th century, once wrote, "Have nothing in your house that you do not know to be useful, or believe to be beautiful." Well, Mr. Morris, I think we've done it!■

JEFF McNAMARA

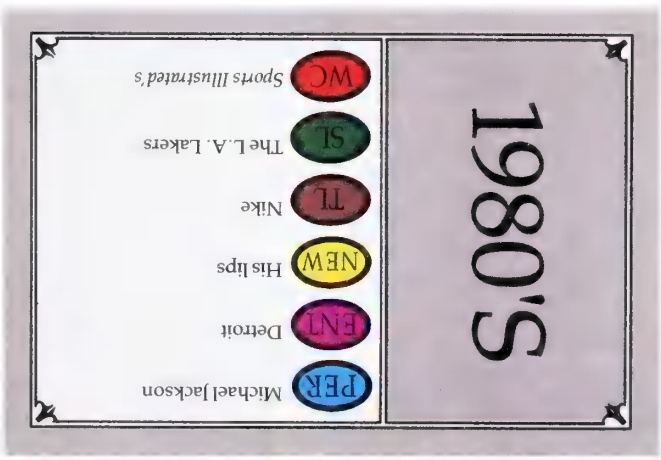
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TRAVEL

THE ENGLISH TREASURE HUNT

THE COTSWOLD HILLS ARE FAMOUS FOR ROMAN RUINS, STORYBOOK VILLAGES AND HOUSES OF GOLDEN LIMESTONE. LESS WELL KNOWN ARE THE ANTIQUES SHOPS. NOW'S THE TIME TO GO







IAN F. BOOTE

On Cotswold streets, picturesque antiques shops that were once private houses show off their history and wares: Zene Walker in Burford (*top*), Chipping Campden's Stuart House (*middle*), and Astley House and The Little Window, both in Moreton-in-Marsh (*bottom*).

By SUZY GERSHMAN

It was my friend Michele who first spotted the parrot. We were in one Ralph Lauren shop or another, oohing and aahing over the look we love but can't quite afford, when Michele made one of her pronouncements: "Parrots," she said.

If someone else had said "parrots," I might not have paid attention, but Michele has an eye. Her house looks as if Mario Buatta decorated it, and her parties would make Martha Stewart green with envy. The woman always knows the next trend, and how to find it, better than anyone else.

"When you go to England, buy parrot prints," she said, pointing to the 19th-century hand-colored engraving with a price tag that could make you swoon. "But don't spend more than twenty-five dollars."

A quick twirl through Grays Antique Market in London made one thing very clear. Michele had hit it right on the beak: Parrots were hot. But London prices were high, and when I did find a perfect parrot print, it cost over $100—unframed. It was time to get out of town and into the countryside.

Of course, there's a lot of countryside around London, much of it known for antiques, but I decided on the Cotswolds. If it was good enough for Prince Charles, it was good enough for me.

The Cotswolds are a small portion of rolling hills located mostly in Gloucestershire, although some of the villages are in Oxfordshire. Once sheep country, this is a land of green hills, golden limestone buildings and ditches called *ha-has*. In the villages, these limestone houses stand together in tight rows, decorated with flowers in the summer and always smiling in the mist. The area is distinguished from other parts of country England by the stone walls made without mortar (known locally as dry stone walls).

Located about an hour and a half from London, the Cotswolds boast Roman ruins (from its days as an outpost of the Empire), a few stately homes (like Blenheim Palace), several manor houses of note (the Wales's Highgrove), old market towns with fine 14th- and 15th-century houses (Chipping Campden), villages with names like Upper Slaughter and Lower Slaughter, and scads of antiques shops where prices are about 20 to 30 percent less than those in London.

Fall Is the Season for Serious Hunting

While summer crowds in the Cotswolds seem to be an equal mix of British and foreign tourists visiting the sights, the October-through-Boxing-Day crowd tends to be serious antiques hunters and dealers all keenly looking for the last bargain in Britain. Inns and manor-house hotels offer special weekend package prices, shopkeepers realize they are dealing with serious customers, and weekend schedules are jammed with antiques fairs, flea markets, jumble sales and car-boot sales. Serious shoppers may not be interested in jumble sales (church bazaars where the wares are handmade by the ladies of the parish) or car-boot sales (a British version of tag sales, with junk, castoffs and basement clutter sold from the trunks of cars lined up in parking lots), but they add to the usual pre–Christmas excitement.

Knowing what to expect in each village is even more important than knowing what to expect at a jumble sale. For example, Bourton-on-the-Water is a commercial tourist trap that takes the motor-coach crowd. Upper Slaughter is the single most visually delightful village (especially when taken in with Lower Slaughter). Tetbury, with only

(Continued on page 48)

The AMERICA ★COLLECTION★



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by

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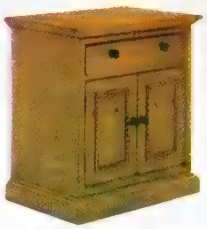


Looking Glass
28W x 1¼D x 41¼H
Adaptation based on late Colonial design

Shaker Double Chest
63¼W x 19D x 36H
Adaptation of mid-19th century Shaker tall chest



Chest
36W x 19¼D x 34H
Adaptation of late 1700's Chippendale country chest



Night Stand
24W x 16D x 26H
Adaptation of early 19th century commode stand

Night Stand
25W x 16D x 25H
Adaptation of 19th century New England bedside table





Poster Bed 67W x 90D x 84H

Armoire with 3 adjustable shelves, tray drawer and pull-out shelf 52W x 22¼D x 82H

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Dr. Robert Bishop
Director, Museum of American Folk Art



Rectangular Cocktail Table
48W x 32D x 17½H
Adaptation of 19th century cabinetmaker prototype

Cricket Table
28W x 28D x 27½H
Authentic reproduction dating from 1800-1820 period





Chairside Table
21W x 21D x 24H
Adaptation of Texas-German furniture from 1850-1860 period

Chair-and-a-Half & Ottoman
38½W x 35D x 46H
Ottoman: 33½W x 18D x 17½H
Adaptation based on 1760's Massachusetts example of English Chippendale heritage



Biedermeier Table
68W x 36D x 30H
Authentic reproduction
Circa 19th Century



Chippendale Chairs
Authentic reproductions of arm and side chairs based on designs by Thomas Chippendale

Arm Chair

Side Chair



Sideboard 76W x 19½D x 32½H

Arm Chair
Side Chairs
China Base and Hutch 60¼W x 18D x 85½H
Table 84W x 36D x 29H





ettee
)W x 24D x 33¾H
)th Century settee reproduction, a derivation of French
rerunners



Wicker Rocker
35W x 39D x 46H
Authenticated reproduction inspired by wicker pieces of late Victorian period



Wicker Chair
38W x 31D x 37H
Authenticated reproduction inspired by wicker pieces of late Victorian period

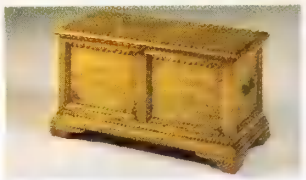
For a complete America catalog, send $4 to The Lane Co., Inc., Dept. AM-29O, Altavista, VA 24517-0151.

Video Cabinet
Adjustable shelf behind doors, drop-front lower section w/pull-out shelf, casters
34½W x 22⅝D x 46H





Shaker Tall Chest
26W x 16D x 65H
Adaptation of mid-19th century tall chest from Watervaliet, N.Y. Shaker community



Panelled Cedar Storage Chest
Lock and key, finished back
35W x 16⅝ D x 18⅝H



Martha Washington Open Arm Chair
29½W x 28D x 45½H
Reproduction of chair used by first President's wife at Mt. Vernon



Sewing Cabinet
27W x 18D x 22H
Adaptation of mid-19th century Shaker piece

Secretary Base and Top
34¾W x 17⅛D x 75⅛H, authentic reproduction



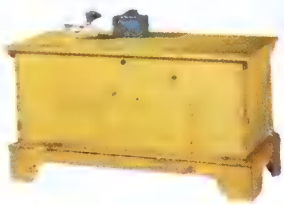
Writing Table
Tumbleweed finish
36W x 24¾D x 29½H
Authentic reproduction of Texas-German piece in Biedermeier taste, circa 1850-1860



Plant Stand
Tumbleweed finish
11W x 11D x 54H
Adaptation of 1850 piece with pointed Gothic arched design



Cedar Storage Chest
45W x 19D x 24H
Authentic reproduction based on early 19th century original





Wicker Chaise
35W x 61D x 42H
Authenticated reproduction of Victorian piece
Circa late 1800s

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Display shelf measures 20¾" tall, 18¾" wide.

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THE ENGLISH TREASURE HUNT

Continued from page 42

one shopping street, is one of the most charming in the area (and one of the best for antiques). Stow-on-the-Wold wins hands down for Cutest Village With Best Antiques Shops in the category of villages that have more than one major street.

While almost all the villages have an antiques center, and antiques stores dot the whole area in such density that you could wear out the brakes on your rent-a-car, a handful of villages are sparklingly perfect and offer enough charm and shopping possibilities to make it worth staying for a day. Shopping hours are generally 9:30 A.M. to 5:30 P.M., Saturdays are a full day. Sunday-shopping possibilities vary from village to village, but most shopping is at antiques fairs or centers rather than in shops.

Undiscovered Tetbury

I didn't find any parrot prints in Tetbury, and I didn't see the Prince or Princess of Wales, but it didn't matter. The village is storybook perfect, with one main street crammed with shops, an open-sided medieval market building, and an air of superiority without snobbism. Since many people don't know about Tetbury, the village is left for those clever enough to pounce.

The main street, called Long Street, stretches only one long block from The London Road to the marketplace. There are over a dozen antiques shops here, most specializing in fine 18th- and 19th-century country furniture in oak and mahogany. While there is a wide degree of difference in the quality of goods from dealer to dealer, Tetbury shops run the gamut of the retail pricing scale. There is one fascinating junk store and several stores set up like country houses, where you wander from room to room, looking at the goods. COUNTRY HOMES (Street #61) specializes in pine and has a selection of plank tables, armoires, benches and dressers that would go well in an American country house. GASTRELL HOUSE (#33) is one of the more formal shops, with rooms that look like sets in a decorative-arts museum. The tags on each piece list not only the price (averaging £500 to £4,000) and measurements but also a short history of the piece. ALYSON AGER ANTIQUES (18 Market Place) specializes in old quilts (beginning at £200) and antique linens. All of the antiques shops in Tetbury are pricey, except for the OLD MILL MARKET SHOP (12 Church St.), which is filled with clutter and a big fat white cat who sleeps in the window. Prices begin at £5. Tetbury hosts an antiques market every Wednesday, 9 A.M. to 2 P.M., upstairs in the market hall.

Bustling Burford

Burford, a bit bigger than Tetbury, has a very long main street with a string of stores. In traditional medieval fashion this is called High Street. The village has a lot more hustle and bustle to it than Tetbury, and you may even find it your favorite. Each store is cuter than the next, and while many are antiques shops, there are other things to look at, for example, the store of local designer Maggie White (#45), featuring hand-knit sweaters.

Many antiques shops in the Cotswolds have a hands-off ambience. You feel comfortable oohing and aahing but not touching. At THE ARK ANGEL (#48), however, the warmth of the merchandise invites you to handle it, and the owners' sense of whimsy adds to the fun of the browse. Perhaps the best antiques store in the region for folk art and country classics, its enticements range from tole trays and hand-carved birdcages to trestle tables and tableware, with items that begin at £50 and go up to £5000. Don't miss the hand-painted floor around the hearth in the second parlor that depicts Noah's ark and all the animals. In a picturesque old building on High Street, ZENE WALKER at The Bull House has a fine collection of Oriental and English porcelain. On the edge of town (not quite within walking distance from the High Street) are two antiques centers, across the street from each other. COTSWOLD GATEWAY ANTIQUES CENTRE, a new complex located next to the Cotswold Gateway Hotel, spreads out over 4,000 square feet of space inhabited by six to eight dealers who have a little of everything. The BURFORD ANTIQUES CENTRE (at the roundabout) looks like granny's attic and sells large pieces of 18th- and 19th-century furniture. Small but worth-poking-around-in fairs will be held at the Methodist Hall on High Street, October 28, November 11 and December 2.

INSIDER TRAVEL TIPS

The distances in the Cotswolds are not great, so don't expect to drive more than 20 miles a day—which makes staying at one hotel an easy alternative. **The Lygon Arms** (in Broadway, 0386–852255; or call Leading Hotels of the World, 800–223–6800) is one of the fanciest and most charming of England's hotels. In this 600-year-old hostelry, a double room runs about $200 a night but will be the stuff dreams are made of. Tetbury's **The Snooty Fox Hotel,** across from Market Place, is a small hotel with a restaurant and bar (0666–502436). **Yolandis Confectionary** serves tea and snacks. If you aren't to the manor born but would like to try it, book at either **The Manor** (in Chaddlington, outside Chipping Norton; 0608–76711) or the **Lords of the Manor Hotel** (in Upper Slaughter; 0451–20243). The Manor is a small house with a fancy kitchen, while Lords of the Manor is more of a country lodge. If you want to stay in several different villages, try **Trusthouse Forte Hotels,** which owns many of the pastoral two-star hotels that dot the countryside. You can make all your reservations from the U.S. (800–225–5843).

Cirencester's Shops Are Clustered Along Dollar Street

More a town than a village, Cirencester (pronounced SIREN-cester) dates back to the second century, when the Romans called it Corinium. Much of the downtown is modern, but not too modern to have an outdoor market in front of the cathedral. Although the market square is packed three days a week, Friday is the best time to go, because an antiques market is held in Corn Hall, right across from the cathedral. Cirencester's antiques shops are clustered along Dollar Street at the edge of downtown—an easy walk. Here you'll find a handful of tony shops, each selling museum-quality furniture in the high price range. I found no parrot prints, although A.J. PONSFORD ANTIQUES (#51-53) *does* have botanicals, maps, costume plates and more—all in magnificent frames. They start at about £55, and his handsome wood boxes range from £100 to £400. RANKINE TAYLOR ANTIQUES (#34) is organized in a manner that makes you want to move in. They sell both formal and country styles in furniture, bedding and tabletop accessories. There are small items—pewter plates, tankards, paperweights—as well as beds, carved breakfronts, highboys and lowboys. Prices range from £20 to £10,000.

Famous Broadway

You can give my regards to Broadway, but I won't be back. The town appears to be one of the perfect Cotswold villages, but after a few hours of roaming around (and looking for parrots), I realized that something wasn't right. A few hours later the sad truth dawned: Broadway has no soul. The town has been taken over by the motor-coach crowd. Only a few of the shop owners are serious about antiques; the rest sell a mish-mash of junk—much of it from the Orient. The main street (yet another High Street) is dotted with a craftily cute little mall, a few pubs, B and Bs, the famous Lygon Arms (*see box*), several touristy shops, a few serious art galleries, and MARGARET LEWIS, who makes flower arrangements from dried flowers (#12A). You might also check out

(Continued on page 50)



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THE ENGLISH TREASURE HUNT

Continued from page 48

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Moreton-in-Marsh: Built By the Romans

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Stow-on-the-Wold—A Former Sheep-Market Town

Stow-on-the-Wold is probably the most satisfying of the Cotswold villages. Bigger than most others, and livelier, it has several nice hotels and pubs, and more than one shopping street. There are enough quaint shops and antiques stores to fill any visitor's soul with gratitude and joy. Stow simply makes you smile, inside and out.

A market town since the Middle Ages, Stow is built on a crossroad and thus has two main streets: Sheep and High streets. The very large market square attests to the former wealth of the sheep-market town. All around the square are limestone houses that have become shops, most with addresses that read simply "The Square."

There is THE COTSWOLD ANTIQUES CENTRE, a small and narrow building with all the wares in neat pine showcases; a back courtyard called Talbot Court, filled with shops; and then there are over a dozen antiques dealers, lined up on all the various streets, selling everything from barometers to pewter. It didn't take long to make it to TALBOT COURT GALLERIES, a shop devoted to antique prints, maps and fine books—and there, in the bin marked "Nature," I found the answer to Michele's prayers: a pair of parrots, priced almost exactly at $25 each. Both were hand-colored and came with a provenance stating they were drawn in 1845.

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Suzy Gershman, coauthor of the Born to Shop *series, last wrote about Portugal for* ***HB*** *(February '89).*

The Cotswold Antique Dealers' Association publishes a booklet (£1.50) listing all of its members by town. Members of the association are obligated to put the history of the piece, as well as any repairs or restorations, on the price tag of each item they sell.

HELP DESTROY A FAMILY TRADITION.

WRITE:

National Committee for Prevention of Child Abuse, Box 2866, Chicago, Ill. 60690.

There is an island where quaint cobblestone villages nestle near stands of regal pine and wildflowers sway to the rhythms of the sea. An island called Nantucket.

Drawing on the charms and rare beauty of this place, Waverly proudly introduces its "Nantucket" collection.

The sophisticated country accents, sumptuous florals, and crisp, colorful stripes tha comprise the "Nantucket" collection reflect the best of the island's historic past and allow you to make a statemer that endures.

As with every Waverly colle tion, "Nantucket" consists o coordinated fabrics, wall-coverings and Home Fashion all available in a wide range of patterns and colors to create a total look. And they all designed to complement patterns from other Waverly collections.

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Continued from page 48

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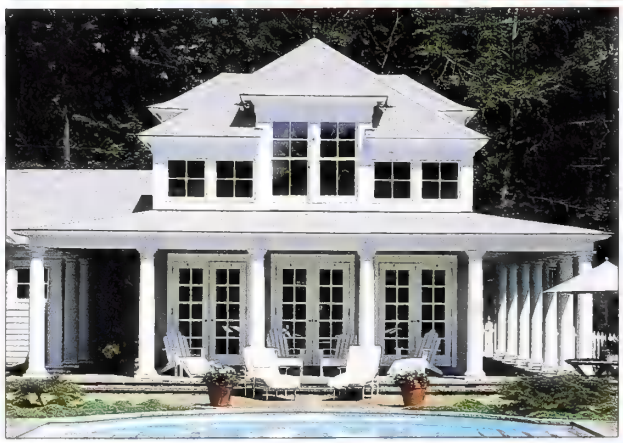
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THE IDEAL ADD-ON

BUILDING AN ADDITION CAN EXPAND THE BEAUTY AND INCREASE YOUR OWN PERSONAL ENJOYMENT OF THE HOME YOU LOVE





Linked to a shingled Connecticut house by a colonnade are two additions: a garage with a cupola plus greenhouse plant room, and a pool house with kitchen, game room, sitting room and loft. The architects, Shope Reno Wharton, designed both additions to harmonize with the main house, built c. 1900.

TRIA GIOVAN

By DUO DICKINSON

Are you running out of space in your home? Is your house limiting the way you want to live? It shouldn't be necessary to hunt for a roomier home. You can address your needs right where you are, by reworking your present floor plan or adding on space. But any new construction is a loaded proposition, one that requires some objective thought.

First, keep in mind that adding to your house has built-in uncertainties. Even if everything goes as planned and your house benefits from the expansion, as in the pool-house addition at right, living in a construction zone is never much fun. Also, time and money needs are hard to budget—or estimate—when you're dealing with an existing structure. There are too many unknowns. Any house 25 years or older has compounded these unknowns, so you can be sure most technical systems and exterior surfaces need renewal or replacement. An architect experienced in renovation can quickly determine what needs work. You, too, can help—by pinpointing the problems you've probably learned to live with.

Second, adding on can bring problems many architects and builders do not foresee. For example, according to some building codes, unless you are linked to local sewers, adding bedrooms (*not* bathrooms) may mean expanding your septic system—or moving it. And if you do have to move it, be aware that digging septic fields and trenching for foundations may threaten nearby trees.

Third, many good building ideas can be derailed by local zoning ordinances. Before doing anything, find out exactly where your property lines are and how they might limit your expansion plans. Finally, keep in mind that added space may strain your house's heating and electrical capabilities, creating a need to upgrade—possibly at great expense.

What's to Be Gained From Adding On?

Building an addition may make your home the dream house you've always wanted. On the other hand, a more plausible way of deciding whether adding on makes sense is to determine how much your home will gain in value when you're finished. A qualified appraiser (often listed with a real-estate agency) can listen to your ideas, walk through your house and suggest how much it might be worth when all the work is done. Any real-estate agent can tell you the probable range of home prices in your neighborhood, so you can be sure not to price yourself off the block. Then you can ask an experienced builder or architect to estimate the cost and complexity of the job.

You know, of course, that very few home additions ever justify themselves solely on the basis of higher resale value. In truth, very little of the work you do will produce a comparable increase in your home's market value. The one overriding reason for adding on is to accommodate family needs. But once you've focused on what these needs are, carefully consider the impact they will have on the rest of the house. Too often, people make the mistake of building an addition in order to solve problems—and never think about what the result of that addition might be. Here's why bumping out a space will not automatically end space problems:

- Adding outward pushes sunlight farther away from the core of your house. You'll

(Continued on page 57)

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Santa's Workshop display included at no extra charge!



Santa and Mrs. Claus shown actual size.

THE IDEAL ADD-ON

Continued from page 52

want to compensate with skylights, glass walls or French doors.

- If your addition is situated so you and your family must pass through several rooms to reach it, you may have made the space problem worse instead of better.

Alternatives to Adding On

If building an addition won't work, consider reordering some of the current spaces. A scale drawing would be helpful, but even a simple sketch of your floor plan may reveal some of its untapped potential or point up the major drawbacks, and you may want to ask an experienced architect or builder to interpret the plan.

To gain a better fit with your home, try answering these questions:

- Could removing one wall create usable space where two cramped rooms presently discourage use?
- Could a wall of windows create a feeling of openness that will make your house seem bigger? Of course, removing walls or carving out larger openings in them has structural implications, so sound professional advice is needed before any work is done.
- Could the traffic pattern be improved? If your halls tend to meander, or traffic criss-crosses through rooms, something is wrong. Often simply relocating doorways—so they

ADVICE FROM AN ARCHITECT: SPEND MONEY ON THE ROOMS YOU USE MOST

align properly—improves the way a family moves through a house. It's best to locate these openings at one side of a room, leaving usable living space on the other side.

Built-in furniture may ease the space crunch in a tight room better than freestanding pieces. Though sometimes costly—less so than building an addition, of course—custom-constructed, tailored-to-fit furnishings can free up space in a room or simply create a sense of openness.

Another type of illusionary expansion involves making use of vertical space. If you live in a one-story house with a peaked roof, one or more of your rooms can be opened up vertically by adding a cathedral ceiling. If you remove the existing flat ceiling, you can expand vertical space all the way to the underside of your roof's framing.

This doesn't mean you have more space

(Continued on page 58)





Frederick Cooper Inc., 2545 W. Diversey Ave., Chicago, IL 60647

THE IDEAL ADD-ON

Continued from page 57

to live in. It does mean, however, that this part of the house will *feel* more spacious. Obviously, reinsulation, resurfacing and new lighting will be needed. Though there are structural caveats to which a professional builder will be sensitive, generally the "bang for the buck" will be powerful here, and skylights can be installed to capture more sun—another visual space-stretcher.

Home-Expansion Punchlist

If you ultimately decide that adding on is the best way to improve your home, bear in mind that the best home addition is one that doesn't draw attention to itself. It becomes a natural extension of your house.

Additions that have nothing stylistic in common with the original house seldom enhance it, so you would be wise to try and integrate your addition with your existing house by using similar roof shapes and angles, window types, siding and trim.

Here are other thoughts to keep in mind when planning your addition:

- **Consider the direction** your addition will face. You don't want it to block the light or your view from another part of the house.
- **Have a clear idea** how your new space will be reached. Should you reinvent the core of your house at the same time you're adding space? The transition from old to new wings should be barely noticeable, which could mean that some interior renovation is needed.
- **Make sure there is access** to the outdoors from your addition. Decks make effective transition spaces, indoors to outdoors, and also act as visual space-extenders.
- **Know which building elements** are not easily moved. Stairs, plumbing, supporting walls—basically, any item that extends vertically between floors is going to be costly to displace or rework. Why? Because of the way most houses are being built: floor by floor. When you have to cut through floors to insert stairs or plumbing, you also need to relocate structural support. Similarly, building through-floor elements in a new addition can be costly, because they take a great deal of effort to lay out as well as to construct.
- **Take time to work out all the kinks** on paper. Once your builder goes to work, any delay or revision is going to cost money. Make sure you and your architect, in concert with your builder, have thought through all the problems and all the possible solutions.
- **Be prepared for on-the-spot decision making.** No renovation can be completely predictable, and those fabled disasters resulting from unforeseen rot are not all exaggerations. Sometimes questions arise in mid-construction that need quick answers. Decisive action helps hold a lid on the costs such changes will incur.
- **Try to phase the construction** to minimize the inconvenience. Often you can tailor the building schedule to reduce day-to-day disruption—which may mean completing new areas before breaking through to existing spaces. If kitchens and baths are included in the renovation, they should be kept intact as long as possible, and efforts should be made to shorten the transition period between old and new.
- **Eliminate costly delays,** making sure your materials are ordered just as soon as the decisions are made. Remember, delivery of some items you order could take up to 10 weeks. Any custom pieces (cabinets, vanities or special tiles, for example) should be carefully planned into your building schedule, and construction should not begin until you know for sure when these items will arrive. This may mean delaying the start, but the lessened disruption will ultimately be worth the wait.
- **Spend money on the rooms you use most.** It's not news that the kitchen and baths are good expansion choices, for they fulfill the greatest number of human needs. They are also among the spaces that potential homeowners consider crucial when looking to buy. A big investment, kitchen and



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baths are up to three times more costly to build than other spaces in a house. No other rooms have so much plumbing and electrical work as part of their construction, have more items installed in them permanently or have so many different surfaces and custom components.

All of these home-improvement recommendations are best carried out with a professional hand to guide you—to make sure you get the most from what you spend on your house. Unless you have an educated perspective, luck becomes the key ingredient—and there's too much investment for you to bank on crossed fingers. ■

PROTECTING THE PROFILE

When designing a home addition, consider your roof lines, and make sure the new structure is visually in sync with the old one. Often a new addition is topped with a flat roof or multiple pitched forms. No matter what it looks like, remember that old truism of building lore: Flat roofs and roof valleys often leak.

Duo Dickinson, an architect in Madison, Conn., is the author of The Small House and Adding On. *He is currently completing* Common Walls/Private Homes, *to be published in 1990.*

RENOVATION REMINDER: CHECK YOUR COVERAGE

By JOSEPH ANTHONY

When setting up a remodeling budget, remember to include homeowner's insurance. Any improvement that raises the value of your home calls for an increase in coverage.

"It may not be necessary to upgrade your insurance if you're just installing new cabinets and doors," says Patricia Lombard of the Western Insurance Information Service. "But do review your policy if you're putting in lead-glass doors, marble tops, handmade cabinetry or other high-cost items." Review is especially important if remodeling or a new addition will increase your home's value by 10 to 20 percent or more. The reason: Some insurance companies penalize policyholders who insure their homes for less than 80 percent of the replacement cost.

For example, under normal circumstances, a kitchen fire causing $50,000 in damage on a $200,000 house would be covered in full under a homeowner's policy, less any deductible. The homeowner would be reimbursed in full, even if the house was insured for only $160,000—80 percent of its replacement cost. However, if the house was insured for only $120,000—60 percent of the house's value—the owner might not receive the full value of the claim. "The insurance company could rule you're underinsured and only reimburse you for about sixty percent of your loss," says Lombard.

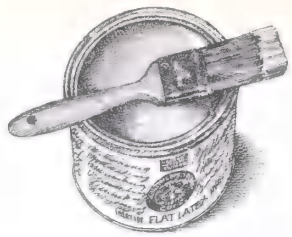
Remember, homeowner's insurance covers the cost of replacing your house itself—not the amount you can get for selling your property (house plus land). You don't have to increase your coverage if home prices in your area are rising fast, however. The value of the land itself represents most of the increase in your home's value. Other points to keep in mind:

- Bank on paying higher premiums for increased protection. Renovations that push the replacement cost of a house from $150,000 to $175,000 can add 15 to 20 percent to your annual insurance premium.
- Renovations could save you money, however. State Farm gives discounts of up to 15 percent for houses that have been fully renovated. Allstate knocks 10 percent off premiums for houses that have new roofing, electrical and plumbing systems. Several companies offer discounts of 5 to 10 percent for security and fire alarm systems.
- Since you're reviewing your policy anyway, make sure valuable personal possessions—that new computer or fax machine, for instance—are adequately covered. ■

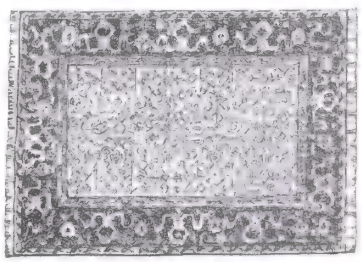
Joseph Anthony is a freelance writer based in Los Angeles.



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GARDEN GUIDE

ENJOY YOUR GARDEN'S BOUNTY— ALL WINTER LONG

By KEN DRUSE



KEN DRUSE

This month, as the harvest season ends, we celebrate earth's bounty. Everyone gives thanks for apples, squashes, sweet potatoes and pumpkins, but I'm grateful for other things as well: weeds, for example, and the last of summer flowers. Roses and hydrangeas have been nipped by frost, and the grasses, pods, goldenrod and fallen leaves have achieved a state of dryness that's ideal for my purposes. I harvest them all for indoor arrangements.

I've got a wreath on my wall that will soon celebrate its third Thanksgiving. Each year, throughout autumn, I add whatever dried flowers I have on hand to enliven its full-blown display. I began with an 18-inch Styrofoam ring from a crafts store. I made a soft covering of hydrangea blossoms that I studded with statice, grass, air-dried roses and feathers found in the garden. A hot-glue gun is great for securing stemless finds. Use the gun to attach dried berries and pinecones along with your flower clusters.

Wire wreath forms are crafts-store buys. Or you can fashion your own by shaping chicken wire or grape vine cut from the wild, which makes a great frame to decorate or to wind in a circle and display on its own.

When collecting wildflowers, seed pods and dried flower heads, avoid picking endangered species. When in doubt, use the 1-in-10 rule: If there are 10 flowers, pick only 1—so plenty are left. Shake gathered flowers upside down, so loose seeds fall to earth as they would naturally. It's one way to ensure that there will be more next year.

Arrange dried flowers in any container you would use for fresh ones. But since no water is needed, consider other types of containers. Heirloom mugs, bowls, or vases too damaged to hold water could be pressed into service here. Or you could use unglazed ceramic or metal.

A dried-flower topiary, like the one above from Growingthings in Brooklyn, N.Y., may look challenging, but it's not hard to make. Start with a Styrofoam ball, or use blocks of Oasis, which you can buy from a florist. This is a soft green foam used by professional flower arrangers. It's often easier to work with and shape than Styrofoam. Glue several blocks together to form a cube, then carve it into a sphere using a serrated knife.

For your topiary "trunk," scavenge a tree branch. Cut off a section—its length depends on the height you envision—and push one end into the foam, the other into a container. A clay pot with its drainage hole taped shut is one possibility. Anything more valuable should be lined first with plastic or aluminum foil.

Lay a few sticks across the container rim to hold your branch upright before you anchor it with plaster. Buy a small amount of plaster of paris from a hardware or paint store and, following package directions, prepare a generous mix to pour into the container. The plaster will set in minutes, so you can go to work on your topiary, but will take about a day to dry completely.

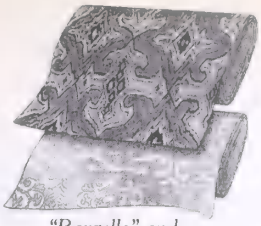
Cover the foam ball with whatever you wish, though you may want to start with a layer of sheet moss or Spanish moss from a florist. (You can use some of either to conceal the plaster base when you're finished.) Hairpins will secure the moss. You can push flower stems into the foam or glue them to the moss foundation. Your eye will tell you when your creation is finished.

Clean your topiary or dried-flower arrangement carefully with a feather or an artist's brush, or by blowing through a straw. When colors fade, freshen it with new dried flowers. You can also scent it with essential oils to make a potpourri topiary. These harvest-time projects provide so much pleasure that you may want to make more than one—for holiday gift giving. ■

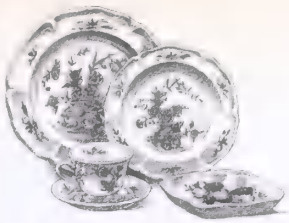
CORRECTION: *The insect-repellant "recipe" in September should contain "2 cloves of garlic," not "2 cloves."* —The Editors



Brass Candelabrum



"Bargello" and
"Gloucester Damask" Fabrics



"Potpourri" Dinnerware



Pewter Coffeepot



Pewter Heart Box



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HOUSE BEAUTIFUL
NOVEMBER 1989



ROCKY MOUNTAIN RETREAT

Nestled against an aspen grove high in the Colorado Rockies, Cathy and Jerry Jones's appealing log home is a fresh version of an American classic. Rustic yet sophisticated, it blends modern-day convenience with old-time western comfort ▶



Guests can schuss right to the door of the Joneses' log house (*above*), located off a ski run at Beaver Creek Resort (*right*). Alpine Log Homes handcrafted the residence in Montana, then shipped it for reassembly on a foundation of Colorado river rock. Denver designer Andrea Lawrence Wood had the window trim painted to echo area trees.



Custom-crafted, the bent-willow chaise longue and straight-willow table (*above*) were given a coat of red wash. The sculptural silhouette of a branchlike floor lamp complements rugged log walls and mimics the aspen trees. Brightly hued "Chief Joseph Robe" Indian blankets are by Pendleton Woolen Mills.

A massive lodgepole-pine stair (*opposite*) leads from the foyer to the second story. The entry table was handmade out of wood that was recycled from old buildings. A cactus lamp reinforces the western motif. Pendleton's "Muchacho" baby Indian blanket and "Beaver State Robe" add a dash of color to the upstairs railings.

Echoes of the pioneer past resonate in rooms that calm the nerves and nourish the spirit

The American homesteader lives. Today's rugged individualists are manifesting their destinies in custom-built precrafted homes that harken back to the rustic styles of simpler times. These new log homes reflect natural surroundings, yet feature every modern convenience—light, space and a sophisticated interior.

To Cathy and Jerry Jones, their 5,200-square-foot Beaver Creek, Colo., log home is a dream come true. "We've always liked log houses and had intended on building one for a long time," says Cathy. Happily, the property they acquired—at the end of a cul-de-sac off the "Home Run" ski run at Beaver Creek Resort—lent itself to their idea of the perfect homestead. The site is secluded and sits at the foot of an aspen grove, with no other homes in the immediate vicinity whose style might clash with the Jones residence.

Although the term "log house" may conjure Lincolnesque boyhoods and cookouts at the ponderosa, the Jones home is a far cry from the cabins introduced to America by Scandinavian settlers in the mid-1600s. It's also light-years away from the dreary prefabricated log cabins that dot the nation's rural byways. "Our house is very open, with lots of glass and light," says Cathy. "That was important to us."

To turn their dream into reality, Cathy, who sells real estate, and Jerry, an entrepreneur who until recently was president of Beaver Creek Resort, turned to Alpine Log Homes, located in Victor, Mont. (406–642–3451). The 51-year-old firm specializes in custom-designed prebuilt log houses, made of hand-hewn lodgepole-pine logs, prized for their uniform shape and sturdiness. The houses are designed by an architect you choose or by Alpine staff designers, assembled in Montana, and numbered. They are then disassembled and shipped to the site, where local contractors, under the supervision of an Alpine representative, reassemble the structure onto its waiting foundation. The logs are joined by handmade saddle notches and 10-inch spikes. Gaps between them are filled with chinking, a latex material. The crafting process takes about three months, not including design time, with on-site reassembly taking about three days. An Alpine log house starts at about $200,000 and can go up to $1 million or more.►







Roughhewn and airy, the living room welcomes bold Indian blankets and oversize log furnishings

The Joneses and designer Andrea Wood tapped Colorado's resources to lend authenticity to the living room. Aspen logs created custom seating. Local river rocks framed the fireplace. According to Cathy Jones, the abundance of natural materials helps the room's acoustics. For a cozy touch, "Great Plains" blankets by Ralph Lauren are tucked over the sofas. Woven area rug, Thos. K. Woodard.►



The Rocky Mountain grand scale, all-American red plaid and all-natural pine logs add up to a quiet country mood that's simply serene

"We knew exactly what we wanted," recalls Cathy Jones, who designed the layout of the house, with input from husband Jerry. Since the couple often host large parties, they opted for an open living-dining area. Cathedral ceilings in the living room and foyer add to the spacious feeling, as do large and plentiful windows. Only the bedroom and bath windows sport curtains. The rest of the windows are left undressed to allow the natural beauty of the home's surroundings to shine through. "You always feel like you are out-of-doors," says Cathy. "The scenery is spectacular, and you see absolutely no one. It's totally private." Specially treated glass helps protect the furnishings from fading under the strong Colorado rays.

Divided into three levels, the house has four bedrooms and five baths. To suit the active lifestyle of the Joneses and their frequent house guests, who can ski right up to the front door in winter, there's a mudroom, a whirlpool room and a steam shower.

The home's interior is old-time western in style—"what you would expect when you come to Colorado," says Cathy—but hardly old-fashioned. The Joneses selected Denver interior designer Andrea Lawrence Wood to create unpretentious yet elegantly inviting rooms whose inspiration would come from the breathtaking landscape. "She has very good taste and had lots of inventive ideas to help us design the home we wanted," says Cathy Jones of Wood.

The designer's greatest challenge was dealing with the large space and feeling of mass conveyed by the logs. "Even though we lightened the color of the logs with a gray stain, they absorb so much color and light that we had to intensify color and pattern, and increase the scale of the furnishings," explains Wood. Linens and upholstery are boldly patterned and brilliantly hued in deep reds and greens, while the furniture, custom-made of hickory, bent willow, and aspen logs, appears larger than life. Given the fact that the house is nestled into the mighty Rockies, says Wood, "dainty things would not have worked as well."

As counterpoint to the imposing look of the log walls and stairway, many of the

interior walls were covered with stucco rather than crafted of logs. And in the bath, to soothe the senses, the walls were plasterboarded and covered with wallpaper chosen for its drama and period feeling. To enliven the neutral exterior and interior walls, Wood and the Joneses decided to paint the window trim a smart shade of green. Not only does the color complement the style of each room, it reflects the trees surrounding the property, says Wood. Local nature was also the inspiration for the hand-stenciled fox-and-quail motif that lends a country air to the soffit of the Joneses' contemporary kitchen. Plenty of potted geraniums and other plants provide a colorful touch of springtime year-round.

"It's a very comfortable house," says Cathy Jones. "A lot of people are concerned that you grow tired of the logs after a while, but you don't."

She admits, however, that a log house isn't for everyone. "You have to like the old western theme," she says. "Most people who like Colorado will like this." ■

Editor BEVERLY McGUIRE
Writer MARY ANN CASTRONOVO FUSCO
Photographer ELYSE LEWIN

Opposite: A collection of antique copper pots hangs in the country kitchen, which opens up to a handsome breakfast room featuring cushioned hickory chairs. An easy-on-the-legs ash floor was chosen for the kitchen and most of the house. Terra-cotta tile graces the breakfast-room floor. Woven area rug, Thos. K. Woodard. "Muchacho" blanket, Pendleton Woolen Mills. _Above_: The Joneses' two-year-old daughter, Lindsay, sits atop her parents' aspen bed. Note the custom pine baseboard covers. The "Chief Joseph Robe" blanket is by Pendleton. _Right_: The Joneses chose a romantic turn-of-the-century look in the master bath, dominated by a graceful ball-and-claw-foot tub.

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TRADITIONAL FAVORITES

Once the secret of the social register, the decorating firm of McMillen Inc. is the look of quiet quality. Now, the team's best-loved pieces are gathered in a new collection designed just for you.

It was an ideal match: Baker Furniture and McMillen Inc., two of American decorating's most established blue-chip firms collaborating on a furniture collection. "It has been a dream of McMillen's to do a collection for people who couldn't afford costly antiques but did want beautiful things," says Betty Sherrill, McMillen's president. Sharing a passion for quality and tradition, the 65-year-old Manhattan design concern and the 99-year-old Grand Rapids furniture maker clicked instantly. The result: The 42-piece McMillen collection was in production in less than a year. Some designs were borrowed directly from antiques owned by Betty Sherrill and Eleanor Brown, McMillen's founder. From McMillen's archives came other designs that had been custom-made for clients over six decades. "The collected look of the designs—which are American, Continental, English, Victorian and twentieth-century—was what appealed to us most," says Baker's Rod Kreitzer. To show off the versatility of this connoisseur's collection, which is arriving in retail stores this fall, HOUSE BEAUTIFUL invited three of McMillen's up-and-coming designers to create the rooms shown here. ►



The McMillen design team (*from left*): Katherine McCallum, Michael Zabriskie and Bill Kopp. The designers are surrounded by some of the nearly 500 fabrics exclusive to Baker, which are available from Baker dealers nationwide, including a witty new design sporting Staffordshire spaniels. Living room (*opposite above*) was designed by Michael Zabriskie. The bench in foreground, with carved swan handles, was copied from an English antique owned by Betty Sherrill. Swan bench, $1,954; Victorian-style hassock, $738; love seat, $5,788; all, Baker Furniture Co. All upholstery fabric, Baker. Curtain fabric, Waverly. *Opposite below:* Bowknot chair, $2,379; Baker.



Faced with an awkward "bowling alley" shape in the narrow living room, designer Michael Zabriskie divided the space into two intimate seating areas. The room's showstopper is the red-lacquer secretary. The original 18th-century Venetian piece eluded McMillen's Eleanor Brown at an auction. Years later, she was able to buy it from a client. Red-lacquer secretary, $13,000; Louis XV open arm chair, $2,894; upholstered chair, $1,505; sofa in front of window, $4,603; all, Baker. All upholstery fabrics, Baker; treated with Scotchgard Fabric Protector by 3M. Needlepoint rug, $19,500, Stark Carpet. Gothic-style bench, $2,100, John Rosselli. ►



With so much character, just one of these virtuoso pieces can transform a room

It is not surprising that McMillen should finally offer its own furniture collection. After all, furniture launched the company in 1924, when Eleanor Brown began selling French antiques from her New York town house. The pieces were found in Europe by William Odom, a tastemaker who headed the New York School of Fine and Applied Arts—later known as Parsons School.

The dining room (*right*) had been used as a walk-through for the living room (*previous page*) until designer Katherine McCallum transformed it into a sitting and dining room that invites lingering. ►



By angling the two furniture groupings into opposite corners, designer Katherine McCallum carved out separate sitting and dining areas. The overall red scheme, cooled by white on ceiling and woodwork, makes the room at once cozy and casually welcoming. Dining table, $6,250; armed dining chair, $2,088; tub chair, $2,903; ottoman, $1,145; upholstered arm chair, $1,945; love seat, $3,528; all, Baker. Sisal rugs, $99 each, ABC International Design Rugs. *In sitting area:* Painted screen, $4,500, John Rosselli. Antique pillows, $350 each, The Corner Shop, Macy's Herald Square. Fireplace painted by Michael Goodrich.



Yellow walls form a spirited backdrop for the black furniture

The four huge windows of this bedroom—an upstairs space perched at "mid-treetop level"—were what appealed most to designer Bill Kopp. The painted black bed is the dramatic focal point; Baker adapted its design from a Victorian antique. ■

Editors DARA CAPONIGRO, KATIE RIDDER *and* ALLISON PERCIVAL
Writer SALLY CLARK
Photographer LIZZIE HIMMEL

Baker made only minor changes in adapting the McMillen pieces. The hand-painted bed (*right*) was originally twin size. Baker changed it to more practical queen-size dimensions. Black-lacquer bed, $6,500; pair of faux-bamboo benches, $1,038; ottoman, $618; tête-à-tête near fireplace, $2,778; "twig" gilt mirror, $4,738; all, Baker Furniture. Portuguese needlepoint rug, $5,400, Kamdin Designs. Dotted voile fabric for curtains, $35 per yard, Country Swedish. Bed cover, $375, Scandia Down Shop. "Ascot" blue-and-white-striped neckroll, $42; "Mayfair" floral standard pillowcase, $27 per pair; all, Liberty of London for Martex. Antique andirons, $1,250; fireplace tools, $1,800; brass fender, $625; all, Wm. H. Jackson Co. *Below:* Bow-front black chest, $4,188, Baker. Bedroom setting photographed in a 1920s Georgian house, Westchester County, N.Y.; offered through Preferred Properties, Bedford, N.Y.





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Scenarios for the Season

Two enterprising women with busy schedules entertain often, with ease and style—here are their secrets

Opulently colored and richly textured, Anne Bennett's parties evoke images of Renaissance tapestries. But, in reality, they're as straightforward and organized as a blueprint. "With a job and two small children, I've had to devise a simple plan," says Bennett, who lives in Connecticut and is a partner in the interior design firm Bennett-Wallace. Her method is to focus energy on colors, textures and table decorations and let the menu take care of itself. Bennett's husband, Tom Brandenburger, always barbecues the main course outdoors—no matter the weather—and Bennett doesn't even think about vegetables until she gets to the market. "There's not much point until you see what looks fresh," she explains. This veteran hostess chooses table decorations the same way: "I see what's available—at the flower market in the summer, the greengrocer's in the winter—then figure out how to arrange it with what I have at home." However haphazard this seems, it works for two reasons: Bennett always looks for "the same rich 'off' colors" she loves for paint and fabric, and she constantly collects tabletop options—baskets, cachepots, teapots, amaretti tins, miles of ribbons, and more. Flowers from Elizabeth Ryan for ELAN. Tablecloth fabric, Schumacher. Plate, Spode. Goblets, Waterford Wedgwood. Flatware, Towle Silversmiths. ►





This cozy dinner by the fire *(opposite)* illustrates Anne Bennett's talent for creating lush, romantic settings with the simplest of ingredients—just flat eucalyptus leaves and cranberry topiaries on the mantel, fruits and vegetables in the basket on the table. For a sumptuous effect, the luscious colors of figs and plums (filling the basket) and baby artichokes, rose hips and kale leaves (glued around its rim) are set against the rich stripes of the tableskirt. A charming touch are the flowers tied to the back of each chair with lengths of French ribbon. "It makes the best bows," says Bennett, "because of the wire along the edge." The chairs themselves are some Bennett bought from a party-rental outfit. *Above:* Roses and lady's mantle tucked into grapevine napkin rings. *Left:* Anne Bennett with toddler Alexandra and baby Madeleine.





"My favorite party,"
says Beverly Ensore,
"is a small dinner for
six or eight.
More than that, and it's
difficult to get
to know each other" ▶





The entertaining details: a cranberry topiary, roses entwined in an obelisk, a pretty mix of plates

Beverly Ensore (*preceding page*) changed her entertaining ways when she realized that elaborate menus left her no time with friends. "I love to cook," says Ensore, who owns about 300 cookbooks, "and I used to plan things that even Escoffier would have found time-consuming. Now I plan only one adventurous dish, like cold poached salmon en gelée, per dinner." Ensore's method works just as well for 8 as for 80—as she proved last spring when she had a festive luncheon for a big crowd at her Long Island, N.Y., house. To keep preparations simple, she ordered six hams (boned and cooked) from Virginia, but made the salads herself—experimenting with some new recipes.

For a tour de force like that, Ensore thinks a broad mix of people and generations makes a party great. "My husband, Larry, invites his thoroughbred-racing colleagues, and my stepsons invite their crowd." Ensore's favorite parties, however, are dinners for six or eight. When these small affairs are formal, her elegant dining room, designed by Marshall/Schule Associates, creates just the right mood. But for informal Sunday-night suppers, she sets the theme with a tablecloth of checked cotton—a refreshing surprise in a room with Chinese wallpaper and faux-marble moldings. Ensore likes nothing better than to fill every container with roses in shades of pink. "Bouquets of all the same flower are much easier to cope with than mixed arrangements," she explains. ■

Editor ALLISON PERCIVAL *Writer* ELIZABETH HUNTER
Photographer KAREN RADKAI

Above: **Wood obelisks on Beverly Ensore's mantel are twined with pink roses.**

Right: **In the Ensore dining room, a checked cloth and blue china echo morning glories in the wallpaper, while green grapes carry out the predominantly green theme. When Ensore attempts a complicated vegetable lasagna, as she did for this supper, she chooses fruit and a "pick up" dessert, like lemon squares, for the finale. Flowers, Twigs. Tablecloth fabric, Osborne & Little. Plates, Royal Crown Derby. Glasses, Lenox Crystal. Napkins, Sybaritic Industries. Flatware, Oneida. Porcelain, Moffahedeh.**



Plans and Strategies

CHOOSE decorations that carry through the season, like these cranberry topiaries, or try an evergreen wreath. You can embellish it with ribbons one week, flowers the next.
COLLECT porcelain that serves double duty. Teapots, cream pitchers and soup tureens make original containers for fruits and flowers.
STOCK UP on ribbon whenever you see an appealing color. If rolled after use, it will last forever, and adds fillips to flowers and wreaths.
GET INSPIRED at the greengrocer. Fruit and vegetable arrangements look as festive as flowers.
CREATE a wardrobe of tableskirts made from upholstery or dress fabrics. They can change the mood of a dining room faster than anything else.
MAKE friends with your florist so you can call for advice about fresh and abundant flowers the week of your party.





Left: **The topiaries on Anne Bennett's mantel are easy to make with a Styrofoam ball and a hot-glue gun. Put glue on only a small area at a time (a two-by-two-inch square) and stick the berries on firmly.** ***Right:*** **Bennett likes to serve the dessert course—miniature fruit ice creams and amaretti cookies—buffet-style. Ice-cream fruits, St. Clair Ice Cream Co. Tole cachepots, Limited Editions. Bamboo plate stand, John Rosselli.**

LIVING IN THE 90s

TREND

PARED-DOWN TRADITION



Linda Allard (*right*) discovered the dramatic Japanese gold-leaf screen on a business trip to Hong Kong—the first find for her new apartment, and inspiration for the living room's touch-of-gold glamour. *Below:* Gilded Hepplewhite chairs and a Regency mirror gleam in the creamy space.



A WARMER SHADE OF WHITE

Fashion designer Linda Allard chose creamy whites, prize antiques and soft seating for her high-rise home ▶



Crisp and contemporary, the
setting relaxes old-world treasures–
here, leather meets Louis XVI





With an expert's eye for shape and color, Linda Allard sets her Louis XVI table with hand-painted faïence and 18th-century Chinese vases (*opposite*). The dining area is defined by a low upholstered screen (*below; for how-to directions, see page 109*)In the entrance hall (*left*), a 19th-century Italian Diana graces the marble console. Right: Allard's bedside vignette displays family pictures and mementos.

After hectic days comparing 40 shades of crimson and flipping through dozens of sketches in search of the perfect paisley pattern, Linda Allard, chief designer for Ellen Tracy, does not want to come home to more color and pattern. She needed a place that would feel—and look—serene. "The minute I walk through the door," she says of her Manhattan apartment, "I immediately feel calmer."

The warm-white backdrop shows off a gilded English Regency mirror, an Egyptian torso of a woman and a French tapestry from 1570. The worldly setting is exactly what Allard had in mind—only better—when she enlisted the help of New York interior designer Stephen Mallory three years ago.

At that time Allard was living in a "strictly contemporary" space, and she was ready for change. "I wanted to keep what I love about contemporary—the clean, fresh look—but I also wanted antiques," she explains, echoing the desire of many of us today. "I envisioned the look of an Italian palazzo, but with casual fabrics instead of damask."

Allard found her three-bedroom condominium in a recently built high rise not far from the Seventh Avenue fashion district. The unit offered the luxury of a skyline view, but like so many other modern apartments, it lacked architectural character.

That was remedied by remodeling and decorating. One of the bedrooms became a library, where Allard often relaxes after a tense day poring over the next season's designs, and another turned into a dressing room and personal spa, where she keeps fit with a treadmill and yoga exercises. A pantry was carved out of the living room to house her eclectic collection of china and silver. To install old-world character, French limestone tiles were laid for the hall and living-room floors, and faux-stone moldings were painted on. A trompe l'oeil bronze design was added to the entrance floor (*above left*). And the bedroom floor was bleached, stained and stenciled in a big white-on-white diamond pattern. Graphic.

When Allard pulls together a collection for Ellen Tracy, the first step is always getting the color right. So it was at home. "We must have looked at every white in New York City," jokes designer Mallory. He made sure those creamy tones had lots of interesting textures, so they wouldn't be flat and sterile—the living room's nubby wool rug, the basket-weave leather upholstery for the 18th-century Italian dining chairs in the style of Louis XVI, the raw silk covering the sofa.

Selecting the furnishings was done just as carefully. "It does take discipline to keep from adding," says Mallory, who chose antiques for shape and contrast—and gave each piece plenty of breathing room. "Stephen listened, then took it four steps further," says the Ohio-born Allard of her decorator's penchant for coaxing her toward more luxurious choices. Today, 25 years after coming to New York and landing an entry-level job at Ellen Tracy, Allard has made it to the top. "Stephen made me reach for the glamour," she says. "And he was always right." ►

Editor DARA CAPONIGRO
Writer JANE MARGOLIES
Photographer KARI HAAVISTO




THE FRENCH TOUCH
Social Gardens

The place to wake up—an airy space, with the world before you



White-on-white but nary a boring surface in sight—from a faux-ivory bedside cabinet to the striped fabric on a silver-leaf chaise and the woven-check rug. Subtle patterns showcase the art—a pair of Picassos and the fourth-century Ionic capital. With reading lamps and soft cotton hangings, the bed turns into the perfect retreat. *(See page 109 to make bed hangings.)*

FRESH FRUIT

The news in fabric and wallpaper—a romantic harvest from vineyard and orchard

Not since the late 1800s when William Morris wove grapes and pomegranates into his textiles have we seen such a proliferation of fruit motifs in the decorative arts. But while Morris drew inspiration from medieval sources, today's designers take theirs where they find it—from American folk art, 14th-century Greek pottery or Provençal faïence—and the new designs are less stylized than in the 19th century. Why the newfound fascination with fruit? "An oversaturation of flowers," some experts say. At Brunschwig & Fils, senior vice-president Murray Douglas puts it simply: "Fruit is a wonderful decorative element that's been overlooked in recent years. Its time has come again."►

Editor KATHLEEN MAHONEY *Writer* ELIZABETH HUNTER
Photographer TOM McCAVERA



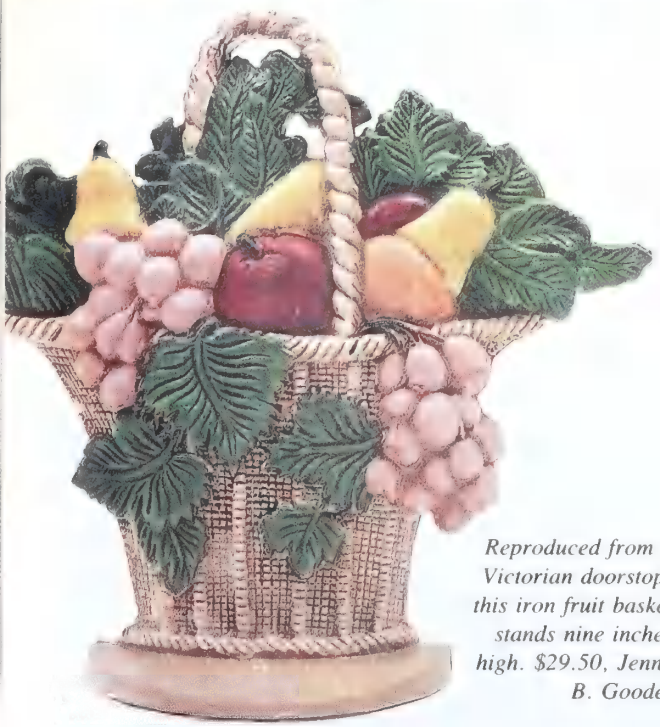
Porcelain boxes—2-3/4 inches—copy 19th-century snuffboxes; $135, from Winterthur.



***Right*: Floor clock, $995, Domain. Wallcovering, $40.50 per roll, Osborne & Little at Westport Interiors. "Theorem" wallpaper border, $9 per yard; slipcovers, folk-art reproductions from Colonial Williamsburg, $34 per yard; curtain fabric from the Abby Aldrich Rockefeller Folk Art Collection, $30 per yard; all, Schumacher. Side chairs, $825 each, Pierre Deux. Apple prints, $21.50 each; apple and strawberries prints, $25 each; The Friends. Large theorem, hand-painted, $700, Sweet Nellie. Pitcher, $130, Fitz and Floyd. Ceramic fruit, $36 to $80, Eigen Arts. Pine cricket table, $315, Lane.**







Reproduced from a Victorian doorstop, this iron fruit basket stands nine inches high. $29.50, Jenny B. Goode.

Set against soft country checks, exotic fruit designs have standout power

New fruit designs with predominantly leafy patterns remind us of tapestries—especially when printed on textured linens and cottons, like this lemon tree. Such soft fabrics complement the homespun plaids in this country setting with rustic floor and painted furniture. Chintz for walls and tableskirt, about $33 per meter (39 in.), Designers Guild, London. Fabric for settee and chair cushions, $63 per yard; Designers Guild through Osborne & Little at Westport Interiors. Pillow fabric, about $28–$33 per meter; all, Designers Guild, London. Plant stand, $525, Macy's New York. Settee, $1,195, Habersham Plantation. Table, $365, Classic Impressions by Woodard. Chairs, $250 each, Added Oomph. Fruit prints, $300 each, Limited Editions. Urn, $635, Country Floors, Inc. Dinnerware, 20-pc. set, $90, J.C. Penney. Flatware, $50–$85 per place setting, Wolfman-Gold & Good Company. Creamer, $32; sugar dish, $36; melon teapot, $80; all, Eigen Arts. Vase, $285 for three, Fitz and Floyd. Napkins, $8.95 each, Adrien Linford.►

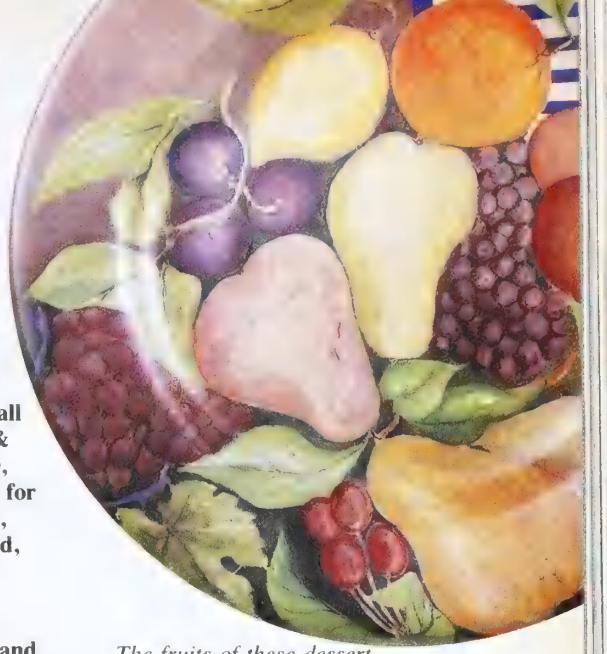
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"For years, fruit designs were relegated to the kitchen, but these lush new patterns have enough impact for any room"

As color-and-design consultant Marcie Vesel Bronkar points out, fruit motifs did not totally disappear, but they *were* used mostly in fabrics and papers made for informal rooms. "All that's changed," says Bronkar, "now that colors are rich and sophisticated, and patterns are taken from historical sources—tapestries, porcelain and even Dutch still lifes." *Opposite:* Wallcovering and border, $7–$40 a roll, by Marcie Vesel Bronkar for Katzenbach & Warren. Wing chair, $750, Pennsylvania House. Fabric, $66 a yard, Rose Cumming at Anne Mullin Interiors. Plates, $47.50 each, Fitz and Floyd. Brackets, $40 each, Magnolia Traditions. Fireboard, $562.50, Port Royal. Metal tree, $1,800, John Rosselli. Ottoman, $765, Harden Furniture. Prints by Lucy Campbell, $310 to $425, Judy Cormier. Runner, $189, Thos. K. Woodard. Armchair, $943, Pearson. Fabric, $80 a yard, Brunschwig & Fils at Anne Mullin Interiors. Screen, $4,000, Andrew Kolb & Son Ltd. Mantel, $2,200, Great American Salvage Co. *Below:* Wall fabric, $45 a yard, Brunschwig & Fils at Anne Mullin. Lamp, $750, John Rosselli. Cup, saucer, $282 for set of 6, Deruta. Fruit botanicals, $95, J. Pocker & Son. Headboard, $850, Century Furniture. Headboard, dust-ruffle fabric, Bassett McNab, $47.25 a yard at M.A. Jackson & Co. Queen flat and fitted, $85 each; pillowcase, $60; Fieldcrest. Pillow kit, $125; finished, $380; Mario Buatta for Thimbelina. Quilt, $650, Susan Parrish. Screen wallcovering, $140 a roll, Galacar & Co. at Anne Mullin Interiors. Chaise, $633, Palecek. Chaise fabric, $25 a yard; fringe, $11.50 a yard; Laura Ashley. Napkin, $8.95, Adrien Linford. Lace, $18 a yard, Laura Ashley.►



The fruits of these dessert plates, imported from France, have the soft colors of an Italian fresco, but the surprise of contemporary blue and white stripes adds unexpected snap. $135 for six, Jenny B. Goode.

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The latest fresh-picked colors show up in chintz

Chair, $780, Baker Furniture. Wheelback chair, $725, Heritage Upholstery. Chintz, $66 a yard, Rose Cumming at Westport Interiors. Side table, $1,900; hutch, $5,959; Mario Buatta for John Widdicomb. Sofa, $1,295, Frederick Edward; fabric, $20 a yard, Cyrus Clark. Table, $743, Hickory Chair.►





FRUITS OF YOUR LABOR

Make these pillows and carpet with Kaffe Fassett's kits, designed exclusively for us

When House Beautiful asked needlepoint whiz Kaffe Fassett for designs based on a fruit theme, he responded with two luscious apples (*opposite*), the yellow "Miller's Seedling" apple and the red "Discovery" apple. His inspiration was plucked from *The English Apple*, a book of watercolors painted by Rosanne Sanders released by the Royal Horticultural Society last year. Fassett also tossed in a cabbage design (*above*). Combining the cabbage and apples, Fassett created an imaginative carpet (*above*) with alternating squares of fruit and vegetables framed by a border of apples. Although the designs may look complex, Fassett uses two easy stitches: the long stitch, to fill in larger areas of color, and the tent stitch, for detailed work. ■

Writer SALLY CLARK
Photographer STEVE LOVI

Jewel colors and round shapes make fruit an ideal needlepoint subject, says Kaffe (rhymes with safe) Fassett. Ripe ideas: Kits for apple and cabbage pillows (*above and opposite*) are $85 each; carpet kit is $1,425. To order, see coupon page 126.





SUBURBAN UPDATE

A 50-year-old Colonial house
s the 90s with expansive new
family space indoors and out



Dark green shutters add crisp contrast on the original part of a New Jersey house remodeled by Shelton, Mindel & Associates. Original view (*inset*) shows the side porch that was removed in favor of a new garden room adjoining the stair tower. Pool is surrounded by the upper walled terrace. Lower terrace flows from garden room.►



The stair tower, seen here from the far end, is an essential design element (*above*). It is wood like the original upper story and gabled like the main roof. Playful windows offer views at various points in the garden. Stairs lead from the house or the pool terrace down to a huge multipurpose basement that gains daylight from high windows on one side. The upper flight leads to a parapeted deck off the master bedroom. The 10-year-old in the family finds the big upper landing a wonderful place to play with her friends.

"This house was a real American type," says architect Lee Mindel, "that conjured up memories of a *Leave It to Beaver* aesthetic"

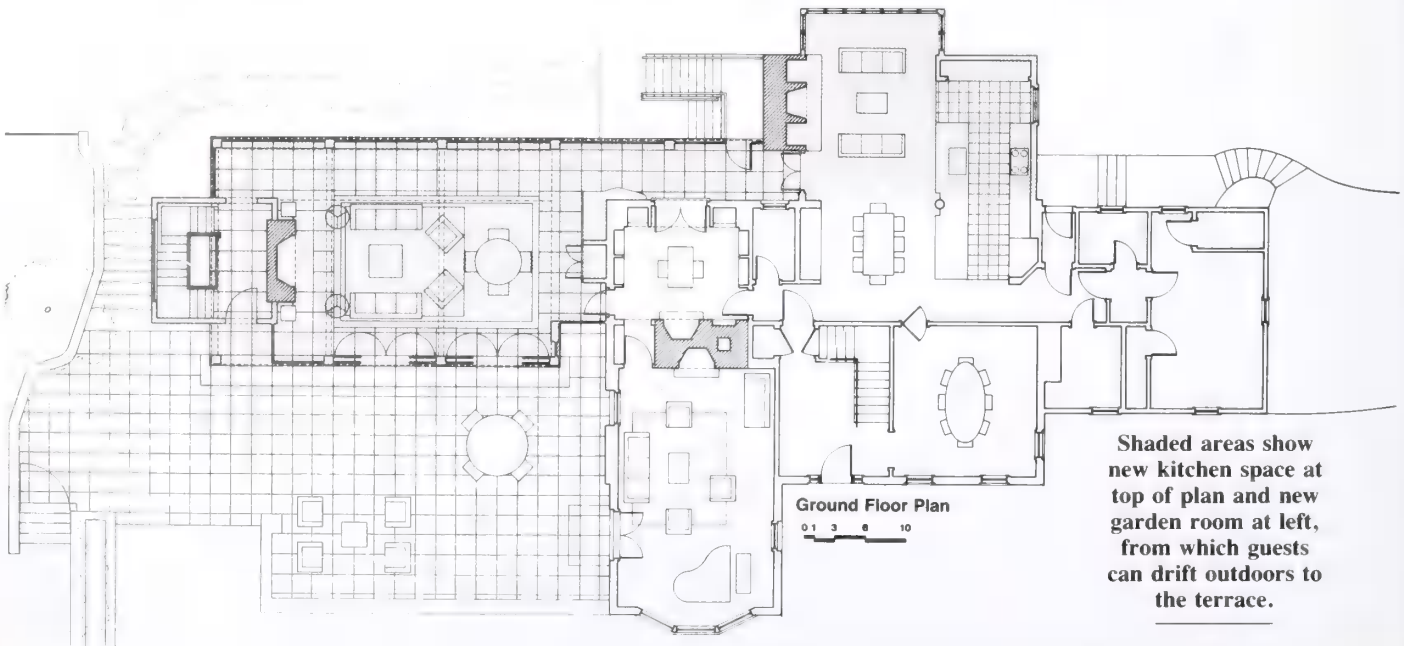
This suburban New Jersey house had much to recommend it to the young family that bought it 11 years ago: a quiet, established neighborhood; an acre of land affording privacy and pretty, leafy views; and a sweet 1930s Colonial-style house. But there were problems. The kitchen, designed at a time when middle-class families had servants, did not welcome the daily comings, goings and gatherings of today's family life. So after three years the couple entered phase one of their remodeling, calling on the architectural firm of Shelton, Mindel & Associates to enlarge and rebuild their warren of service rooms. Having camped in the basement during that project, the family decided to take a five-year breather and enjoy their marvelous new kitchen-family room.

"When we were ready to begin again," says the owner, "we wanted to solve our outdoor living problem with a pool and a porch, but with Peter Shelton and Lee Mindel, you always get more than you ask for." One thought led to another, and the porch became a large garden room with a fireplace and two glass walls. Under this room, a 13-foot-high basement was built to house changing rooms for the pool, playrooms for the two children, and a media room.

The need for a staircase to the new basement evolved into building a tower, which the architects saw as an essential part of the house. "We thought it was an extravagance," says the owner, "but Peter and Lee insisted. We had enough faith in them to say yes." Peter Shelton explains, "Without the tower, the extended house would have had no ending. The tower echoes the original building and gives a sense of completion." In addition to the stairway down, another flight goes up to a deck over the garden room and allows the couple quick access to the pool from their bedroom, without going through the house.

"Structure and furnishings are important," Lee Mindel says, "but the land around a house is equally important. Architecture is concerned with a total environment for living." This site required heroic efforts. With the help of landscape architect Nancy Haseley, the architects reshaped the steep slope, moving tons of earth. Project architect Michael Neumann recalls, "The driveway originally led to a garage, then guests had to climb a crooked eight-step flight to the front door. We regraded so you park in front of the house, taking a more level path to the door. It's far more welcoming." ■

Editors SUSAN ZEVON
and DARA CAPONIGRO
Writer ELAINE GREENE
Photographer DAN CORNISH/ESTO



Shaded areas show new kitchen space at top of plan and new garden room at left, from which guests can drift outdoors to the terrace.

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e garden room
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CLOSE-UPS

By PHYLLIS BARTLETT



KAREN RADKAI

Spontaneity counts when making this lush centerpiece (*page 81*). Working fast, Elizabeth Ryan thrust kale and lavender into an open-weave basket. A hot-glue gun affixed green-grocer inspirations that look like rare blooms. Finally, Ryan sprayed with Clearaset.



TOM McCAVERA

FAST FRUIT

We gave artist Sarah Nesbitt a piece of fabric to inspire these basket stencils on the wall (*page 98*). She simplified the designs for ease, using only four colors (wall color forms fifth hue). Next, she cut four stencils from manila folders to fit her drawing. She affixed first stencil to wall with masking tape. Then she used a sea sponge to apply paints (latex house paints and artists' acrylic). *Tip:* Don't saturate the sponge—a light coating works best. Paint dries in 10 minutes, so Sarah completed the baskets in only two hours.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

A stenciled sisal rug (*page 76*) makes a terrific budget floor covering. Artist Cecilia Parker worked out dimensions on paper, then chose colors and cut out the stencils. Next, she sprayed on a base coat in the sisal color (using a Hudson Sprayer) so the paints wouldn't run. You could use a clear latex base instead. Allowing paints to dry between steps, she stenciled the border, using Magic Markers. Second, the lattice was applied, using fast-drying paints. Last, acrylic petals were stenciled at lattice corners. Parker recommends using a sealer after paints are dry.



LIZZIE HIMMEL



ALL LIT UP

You can just glimpse this clever lamp on page 76. When antiques dealer John Rosselli spotted the large 19th-century Staffordshire dog in London, he immediately envisioned a lamp. By mounting the dog on a stand and positioning a rod behind it, Rosselli avoided the curio-shop look and, instead, achieved a treasure. You may have a similar dog (made today) that could work as a lamp.

This lacquer étagère with gold base decorations is on the other side of the bedroom on page 78, between two windows. From the McMillen Collection by Baker Furniture, it has a one-of-a-kind look. Yet a pair can be purchased (to flank a fireplace, perhaps). This piece is comfortable with many styles in many homes. ■



LIZZIE HIMMEL

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DECORATOR'S SECRETS

EASY TRICKS OF THE TRADE FROM THE HIGH-RISE HOME ON PAGES 86-91

For the bedroom, designer Stephen Mallory wanted the look of bed hangings without a closed-in feeling. From his sketch, Joseph Biunno, a New York City drapery hardware fabricator, made the curtain rods. He started with a stock 1-9/16-inch pole from a lumberyard, then cut two 12-inch returns. A pair of rosettes turned on a lathe are end caps that keep the 2-1/4-inch curtain rings from sliding off. Mallory wanted a color that would be at home in the mostly white setting, so Biunno applied silver leaf. To do this, he says, "first put on two coats of semigloss alkyd black paint plus a coat of oil size from a quality paint or art store. Let dry until barely tacky. Then, using a soft brush, apply silver leaf, one leaf at a time. A 25-leaf 'book' should do the job." The fabric you choose should measure three times the width of the bed, and the length from ceiling to floor. For body, the fabric should be lined with sateen. The number of curtain rings you use will determine the way it drapes.

Our goal was to separate the living room and dining area without backing the sofa up to that Louis XVI table," says Mallory. The solution: a six-panel, 30-inch-high screen by Jimmy Congema of Henry B. Urban, a New York City upholsterer. For each 12-inch-wide panel, Congema made a frame of 1-3/8-inch ash, with one cross brace. Each frame was wrapped in canvas, stapled, then covered in upholstery Dacron and stapled again. Next, "hinges" were made, five to join each pair of panels. Hinges were made of six-inch canvas squares covered in the chosen fabric. For stability, the hinges were first attached alternately—top one to the left panel, second one to the right, and so on. Before the two panels were joined, a 1/8-inch wood slat was set between the panels to ensure hinges weren't sewn on too tight. Then fabric was applied to each panel, starting with the wrong side, backstitched to one long edge. The fabric was flipped over and the remaining edges secured. ■



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A SAN FRANCISCO DESIGNER PACKS SMALL PARTIES WITH BIG STYLE—STAR TURNS WITH FLOWERS AND A BOLD PLAY OF PATTERN



A twist on the Scandinavian custom: Jean Thompson's flower-spangled "ice bucket" (*above*). An aficionado of Mexican crafts, Thompson sets the scene with turquoise glass and terra-cotta.

THE MENU

Caviar and Accompaniments With Chilled Vodka

Braised Pork Loin

Herbed New Potatoes

Salad of Mâche and Radicchio With Curried Vinaigrette

Walnut-Pumpkin Torte

Pinot Noir

Jean Thompson, partner in San Francisco's trendsetting shop Fioridella, loves flowers in a big way: strapping sunflowers in terra-cotta pots, giant rubrum lilies in hand-blown vases, lush ornamental grasses planted in galvanized tubs. "Ever since the store opened ten years ago," says Thompson, "our specialty has been large arrangements with unusual containers."

The same gutsy all-natural style warms up Thompson's home. "My husband and I like to invite six or eight for a casual weekend dinner," says Thompson, who keeps the decorations simple—and fast. "I love the handcrafted quality and vibrant colors of Mexican crafts," says Thompson, who mixes terra-cotta platters, thick turquoise tumblers and blue-green glass plates. Then, she arranges the flowers. Here's how:

- Make the "ice bucket" (*above left*) the night before: Gently pin flowers inside papier-mâché florist bucket. Fill with water and freeze overnight (center won't freeze). Tear off paper, chip away thin top layer of ice, then pour off water and add the vodka bottle.
- "Give flowers breathing room, to see their shape," says Thompson.
- For the table, clear vases and bowls don't block vision and work best.
- Instead of a low-scaled centerpiece, "try long-stemmed lilies that flower above eye level," she suggests, "so friends can talk across the table." ■

Editor JODY THOMPSON-KENNEDY
Writer JANE MARGOLIES
Photographer JOHN VAUGHAN



New tradition: An adventurous mix of bone china and chunky Czech pottery updates old-fashioned pumpkin pie (*left*). What makes this city/country match work? The harmonious palette and floral motif. Dessert plate, Wedgwood. Flatware, Gorham.

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Herbed goat-cheese pots de crème with sparkling wine. Plate, Sweet Nellie.

HEARTHSIDE DINNERS

"A crackling fire draws one in, just like a cozy kitchen," says cookbook author Perla Meyers. "Eating around the hearth instead of a formal table makes the party more relaxed and inviting." Here, two of Meyers's favorite fall menus offer a delicious start to the holiday season.►



MENU

Herbed Goat-Cheese Pots de Crème
Hearty Cabbage and Root-Vegetable Soup
With Smoked Pork
Homemade Olive Bread With
Anchovy Butter
Sautéed Caramelized Pears With Whipped Cream
Almond Lace Cookies

The classic trio—soup, salad and bread—turns exciting: Cabbage, smoked pork and root-vegetable soup is served with olive-bread slices spread with anchovy butter (*above*). Pour a red Rioja or a young California Zinfandel. Serve sautéed pears and crisp almond lace cookies (*below*) with a lush Sauternes.

Along with tart apples, crimson leaves and soft, snuggly sweaters, a crackling fire is one of autumn's most sensuous pleasures. Although the hearth is no longer essential for cooking, it creates instant atmosphere, evokes good cheer, and turns the simplest supper into a convivial event. It's not unusual to serve cocktails and dessert by the fire, but consider it a backdrop for the entire meal. Present dishes buffet-style, then provide cushions (for eating at the coffee table), lap trays and generous napkins, all for easy eating. A fire is naturally relaxing, so food should not be soporific but surprising and alive with flavors. In the dishes here, what looks like an ordinary roast hides a cache of prosciutto and spinach; pots de crème are savory, not sweet; a green salad with a zingy mustard dressing wakes up the palate. After dessert, linger around the fire with after-dinner chocolates, coffee and herbal teas to draw the evening to a mellow close. ■

—SARAH BELK *Photographer* STEVE COHEN



No ordinary roast: Veal rolled with spinach and prosciutto is a snap to cook (*above*). Serve with braised chestnuts and onions (buy vacuum-packed chestnuts and frozen pearl onions to save time). Rice timbales with earthy wild mushrooms, and broccoli puree enriched with sour cream round out the menu. Serve with a red Rioja or a California Cabernet. Round platter, Keesal & Mathews. Napkins, Sweet Nellie.

To start and finish: Creamy Stilton soup (*near right*) is an indulgent first course, or a meal in itself. Serve for lunch or supper along with a crisp green salad, French bread and a glass of California port. Bowl, Williams-Sonoma. Napkin, Handblock. Silky, rich coffee caramel custard (*far right*) is a luxurious finish.

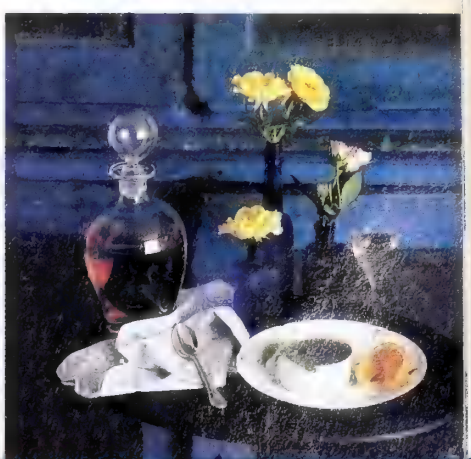
RECIPES BEGIN ON PAGE 123

FOR MORE DETAILS, SEE PRODUCT INFORMATION

MENU

Creamy Stilton Soup
Roast Veal With Prosciutto and Spinach
Braised Chestnuts and Onions
Rice and Wild Mushroom Timbales
Broccoli Puree
Coffee Caramel Custards





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Heavenly Hors d'Oeuvres: (left, clockwise from left), *sample rich, nutty-tasting English Stilton cheese in a stoneware crock, Dean & Deluca. Or try Maytag Dairy Farms's robust made-in-America blue. A 1-1/2-lb. smoked salmon is perfect for a small party, Port Chatham Smoked Seafoods.*

Festive Preserves: *Honey-sweetened organic marionberry conserve* (below, clockwise from left) *is mouthwatering, Cascadian Farm. Apples butter—from a variety of apples—offers complex flavors, Cafe Beaujolais Bakery. Or savor American Spoon Foods's spoon fruits, in nine intense* goûts, *no sugar added.*



Sweet Temptations: *Distinct Belgian bonbons from Le Chocolatier Manon are pure indulgence* (below, on left). Below, clockwise from right: *Roasted Spanish Marcona Almonds are great with champagne, Pamela Krausmann's Notebooks. Torrefazione Italia's aromatic coffees are the perfect foil for sweets.* On tray below, from left: *Chocolate-stuffed figs, Fran's. Dark chocolate and white mint-chocolate almonds melt on your tongue, Cocolat.*

Cookies, Bars and Cakes: *Try tangy marionberry puree* (opposite, clockwise from left), *to sauce a pound cake, Pacific Dessert Company. To the season's delights, Crabtree & Evelyn adds buttery Wheat and Honey Cookies. For a melt-in-your-mouth treat, relish Monica's Pecan Butter Balls. Equally opulent is Fran's chocolate-frosted Gold Bar Brownie.* On tray, clockwise from left: *Chocolate Thunder–White Lightning Cake and a fresh-tasting macadamia-pineapple cake, both from Pacific Dessert Company. After dinner, dip a chocolate-almond or hazelnut biscotti into coffee, La Tempesta. Even if you don't like fruitcake, you'll love Flour Arts Pantry's Fruit and Nut Pâté—all natural, no sugar added.* ■

Editor SARAH BELK
Writer SARA BURDICK
Photographer MARK THOMAS

FOR MORE DETAILS, SEE PRODUCT INFORMATION




WHEAT
AND
HONEY
Cookies

WINE & GOOD SPIRITS

FRED OR WHITE WITH TURKEY? IT'S WHAT'S INSIDE THAT COUNTS

By DAVID ROSENGARTEN and JOSHUA WESSON



Food and beverage choices were somewhat limited when the Pilgrims celebrated their first year in the New World. Free from the tyranny of English cuisine, they drank stout and hard cider, and cooked anything that went "gobble" or grew in a bog. They didn't fret over which Beaujolais Nouveau to serve—they didn't worry about wine at all.

Until quite recently, we didn't worry, either. If the traditional Thanksgiving meal had no tradition of wine drinking, we seemed to be none the worse for it. While we tend to remain respectful of our culinary heritage, we've grown more daring in the holiday kitchen.

In America, Thanksgiving turkeys are, more or less, created equal. Before you think about wine you must first consider your stuffing and accompaniments.

Because turkey is fairly bland in flavor, we've found the easiest way to approach the matching of bottles to birds is to start from the inside and work your way out.



WHITE WINES

Among today's most popular stuffings are bread-based forcemeats flavored with onions and herbs like tarragon and sage. These mild, buttery stuffings flatter the turkey's own mild flavors and reach out to wines that either softly echo or contrast with the herb being used. For stuffings seasoned with tarragon, lighter French Chardonnays, like the lemony 1987 Rully from Olivier Leflaive ($14) or the oak-kissed 1987 Caves de Buxy Montagny "Les Coeres" ($10) fit perfectly. Sage-seasoned stuffings, however, demand richer, more assertive wines, like Hugel's 1986 Alsatian Pinot Blanc "Cuvée les Amours" ($9) or Weins-Prüm's 1985 German Halbtrocken Graacher Himmelreich Riesling Spätlese ($12).

If you add fruits—such as apples or prunes—to your breadcrumbs, wine choices can take sweeter, fruitier turns. Vouvrays from the Loire, like the reliable 1987 Château de Montfort ($8), are great with such preparations, as are Riesling-based wines from just about anywhere—as long as their sweetness is offset by enough acidity to keep them from tasting cloying or dull. One California offering we're quite fond of is Fetzer's well-balanced and well-valued 1988 Mendocino Riesling ($7).

When oysters shuck their way into the stuffing, sharper, drier whites are called for. Try Jermann's crisp, clean 1988 Friuli Sauvignon Blanc ($15)—a perfect foil to the shellfish's rich, salty flavor.



PHOTOS, ELLEN SILVERMAN

RED WINES

Nut- or chestnut-based stuffings or those with mild sausage cozy right up to fruity, medium-bodied, soft red wines of almost any ilk. Tasty examples include the lush 1986 Pinot Noir from Santa Barbara ($14) and the plump 1985 Maddalena Cabernet Sauvignon from Sonoma ($6). Equally good with red wines are the range of stuffings fired up with spicy sausage and hearty Southwest-style cornbread. They practically holler for reds with some firepower of their own, like spicy Zinfandels and Syrah-based Rhones. The outstanding 1986 Nalle Dry Creek Valley Zinfandel ($12) and the peppery 1986 Jaboulet Crozes Hermitage ($10) are two particularly solid bottle rockets. And if your tastes run to cranberry stuffings and sauces, then nothing could be better than gulpably light, fruity reds, like Duboeuf's simply delicious 1988 Beaujolais-Villages ($7) or a Beaujolais Nouveau from Duboeuf, Louis Tête or Mommessin.

SWEET THANKS

Even after a marathon at the groaning board, there's usually a little room left for dessert. Consider the following complements to classic holiday finales: ● Cranberry Tart: a lush, bracing Vidal Ice Wine from Great Western ($16 for a half bottle) ● Pumpkin Pie: a 1985 Sauternes or Barsac from Château Lafaurie-Peyraguey ($20) ● Mincemeat Pie: a 1987 late-harvest Riesling from Château St. Jean ($15) ● Pecan Pie: black coffee with California brandy, Amaretto or Frangelico. ■

David Rosengarten and Joshua Wesson are the coauthors of Red Wine With Fish *(Simon and Schuster).*

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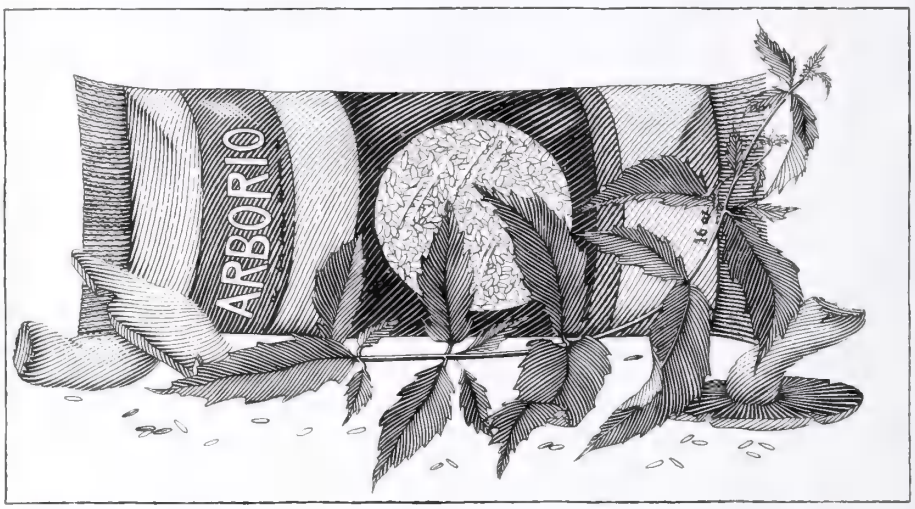
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QUICK COOK

MOM'S CHICKEN AND RICE, ITALIAN STYLE

When Franco Magrini opened his New York restaurant, Al Bacio, he asked his mother, Sylvia, to help create the menus. The three Florentine dishes below reflect the simplicity and full-bodied flavors that characterize the best of Italian home cooking. Begin with zesty lemon risotto, followed by chicken and earthy wild mushrooms with fresh mint. Pour a Chianti Classico from Castello di Volpaia. The cake is perfect with espresso. Menu serves 4.

—SARAH BELK



MAMA'S CHICKEN WITH MUSHROOMS

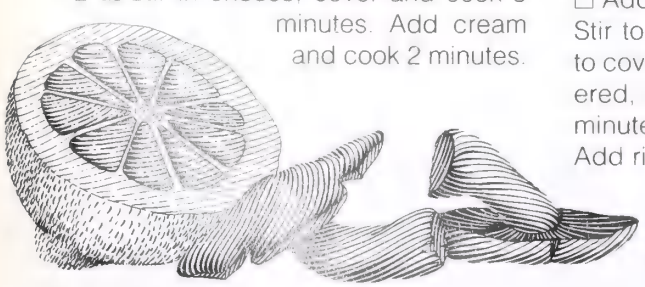
- *1 tablespoon olive oil*
- *2 cloves garlic, crushed*
- *4 boneless chicken breasts*
- *1-1/4 pounds fresh wild mushrooms, such as porcini, rinsed, tough stems removed and julienned in 1/8-inch strips*
- *1 cup chicken broth (preferably homemade)*
- *2-1/2 teaspoons fresh chopped mint*
- *1/2 cup freshly grated Parmesan*
- *1/2 cup heavy cream, optional*

☐ In a skillet over medium-high heat, add oil and sauté garlic 2 minutes; add chicken and sauté 5 minutes on each side.

☐ Add julienned mushrooms, broth and fresh chopped mint. Cook, partially covered, about 7 minutes, or until mushrooms are tender.

☐ Stir in cheese; cover and cook 3 minutes. Add cream and cook 2 minutes.

BRIAN CALLANAN



☐ To serve, place each breast in center of a plate, ladle with mushrooms and pan juices, and top with a sprig of fresh mint. Serves 4.

EASY LEMON RISOTTO

- *1 medium white onion, chopped*
- *1/2 cup (1 stick) butter*
- *1 pound* Arborio *(Italian short-grain) rice, rinsed*
- *Grated zest of 2 lemons*
- *Juice of 1 lemon*
- *2 cups chicken broth (preferably homemade)*
- *1 cup fresh ricotta cheese (optional)*
- *1/2 cup freshly grated Parmesan*

☐ In a food processor, process onions until finely chopped.

☐ In a heavy 2-quart saucepan over low heat, heat butter. Add onion and cook, stirring occasionally, 5 minutes, or until onion is softened.

☐ Add rice, lemon zest and juice. Stir to coat, then add enough broth to cover mixture. Cook, partially covered, stirring frequently, about 20 minutes, or until broth is absorbed. Add ricotta; toss to mix.

☐ Sprinkle rice with Parmesan cheese, cover tightly and let stand off heat about 3 minutes. Recipe serves 6.

RICH CHOCOLATE CAKE

- *8 bars (2.32 ounces each) good-quality bittersweet chocolate, finely chopped*
- *1 cup granulated sugar*
- *1 cup (2 sticks) unsalted butter, diced*
- *8 eggs, separated*
- *2 tablespoons flour*
- *1/4 cup cornstarch*

☐ In a double boiler over hot but not boiling water, combine chocolate, sugar and butter. Cook, stirring constantly, with a spoon until melted and smooth. Transfer to a shallow baking dish and place in the freezer until cool but not frozen (about 5 minutes), stirring every few minutes.

☐ In a bowl beat yolks until frothy, add flour and cornstarch. In a separate bowl beat whites until soft peaks form. Combine mixtures and stir; add egg whites.

☐ Pour batter into buttered but not floured 10-inch spring-form pan. Bake in a preheated 350°F oven 35 minutes, or until center springs back when pressed lightly.

☐ Slice thinly and top with freshly whipped cream. Serves 8-10. ■

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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

FRENCH BISTRO MENU FOR LAST-MINUTE DINNERS

A French bistro-style menu is just the solution for spur-of-the-moment dinner parties. The recipes from our latest book, *Microwave Entertaining*, are easy to make and easy on the pocketbook, which is reason enough to celebrate. For early arrivals, spread liverwurst on baguette slices and top with fanned-out cornichons. Pour a young, fruity Beaujolais-Villages, such as the one from Prosper Mafoux, or a crisp California Sauvignon Blanc, like the 1987 from Masson Vineyards. Menu serves 4.

CHICORY SALAD WITH HOT BACON VINAIGRETTE

Serve warm salads immediately; bacon dressings tend to congeal at room temperature.

- **1 6-ounce piece lean slab bacon, diced into 1/2-inch pieces**
- **1 medium-size red onion, thinly sliced**
- **2 tablespoons red-wine vinegar**
- **1 teaspoon Dijon mustard**
- **1 teaspoon sugar**
- **1 large head curly chicory (frisée), trimmed, washed, dried and torn apart (makes about 4 cups)**

□ In a 4-cup glass measure, add bacon and cook on high 2 to 3 minutes until very lightly crisped. Remove bacon pieces from dish with a slotted spoon and reserve drippings in measuring cup. Drain bacon on paper towel and set aside until ready to use.

□ Add onion to bacon drippings and return measuring cup to microwave; cook on high 1 minute, or until crisp-tender. Add vinegar, mustard and sugar. Microcook on high 1 minute more until heated through. Whisk well to combine thoroughly.

□ To serve, place chicory in a salad bowl, toss with dressing and sprinkle with bacon. Serve immediately with toasted French bread slices. Serves 4.

FRICASSEE OF COD WITH RED PEPPERS AND PARSLIED BOILED POTATOES

- **4 medium-size boiling potatoes (preferably red-skinned)**
- **1/4 cup water**
- **1 tablespoon olive oil**
- **1 tablespoon unsalted butter**
- **1 garlic clove, minced**
- **1 large onion, thinly sliced**
- **2 large red peppers, trimmed, cored and thinly sliced (about 2 cups)**
- **1 teaspoon balsamic vinegar or fresh lemon juice**
- **3/4 teaspoon fresh thyme leaves (or substitute 1/4 teaspoon dried thyme leaves)**
- **3/4 teaspoon chopped fresh basil leaves (or substitute 1/4 teaspoon dried basil leaves)**
- **1/8 teaspoon fennel seed, crushed**
- **1/4 teaspoon freshly ground pepper**
- **1/4 teaspoon salt, or more, to taste**
- **Pinch red pepper (cayenne)**
- **1-1/2 pounds cod fillets, cut into 4 serving pieces**
- **1 teaspoon paprika**
- **1/4 cup chopped fresh parsley**

□ With a vegetable peeler remove circle of peel around middle of each potato. Place potatoes in a 1-quart microproof dish and add about 1/4 cup water. Microcook, covered, on high 6 to 10 minutes, or until tender. Remove from heat and let stand, covered, until serving time.

□ In a 10-inch glass pie plate, combine oil, butter, garlic and onion; cook on high 1 minute. Stir in peppers, vinegar, thyme, basil, fennel, pepper, salt and red pepper. Cover with plastic wrap turned back slightly on one side to vent steam, and cook on high 4 to 5 minutes, or until peppers are tender, stirring once.

□ Stir again and place cod fillets on top of peppers around outer rim of plate, with thicker sections toward outside. Cover again and cook on medium 9 to 11 minutes, turning fish after 5 minutes.

□ To serve, divide pepper mixture among 4 large ramekins or soup plates. Top with cod fillets and sprinkle with paprika. Place a potato alongside cod and sprinkle with parsley. Serve warm. Serves 4.

WARM APPLE SLICES OVER CINNAMON ICE CREAM

- **1/4 cup (1/2 stick) unsalted butter**
- **1/4 cup brown sugar**
- **1/2 cup brandy**
- **1 tablespoon fresh lemon juice**
- **1 quart vanilla or cinnamon ice cream**
- **4 tart cooking apples, peeled, cored and sliced into 1/4-inch pieces**

□ In a 9-inch glass pie plate, add butter and microcook on high 35 seconds to 1 minute, or until melted. Stir in brown sugar, 1/4 cup brandy, lemon juice and cinnamon. Stir in apples to coat well with mixture. Cover with waxed paper and microcook on high 6 to 7 minutes, or until apples are tender.

□ Pour remaining 1/4 cup brandy in a 1-cup glass measure. Heat on high 15 seconds. Pour over apples and light with a match. Serve apples (while still flaming) over cinnamon ice cream. Serves 6. *Note:* Apples are also good over waffles or French toast.

CINNAMON ICE CREAM

□ To soften ice cream: Place a 1-quart carton of vanilla ice cream in microwave oven. Heat on defrost 30 seconds to 1 minute, or until soft enough to spoon easily. Spoon ice cream into a large bowl and fold in 2 teaspoons ground cinnamon. Spoon into a container, tightly cover and refreeze at least 1 hour to harden. ■

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HEARTHSIDE DINNERS

(Continued from page 115)

HERBED GOAT-CHEESE POTS DE CRÈME

- **3/4 cup shelled fresh or thawed frozen peas**
- **1 tablespoon sugar**
- **Salt, freshly ground white pepper, to taste**
- **6 tablespoons mild, creamy goat cheese (such as Montrachet)**
- **4 extra-large eggs**
- **1-1/3 cups heavy cream**
- **2 tablespoons freshly grated Parmesan cheese**
- **2 tablespoons finely minced scallions**
- **2 tablespoons finely minced fresh dill or 1 tablespoon fresh minced tarragon**
- **6 small mint or tarragon leaves, to garnish**

□ In a small saucepan of lightly salted boiling water, add peas, sugar, salt and pepper. Simmer until peas are tender, about 3 to 5 minutes. Drain and set aside.

□ In a food processor, puree goat cheese, eggs, cream and Parmesan cheese. Season to taste with salt and pepper. Transfer mixture to a medium bowl and fold in scallions and dill. Season to taste and set aside.

□ Butter six 4-ounce ramekins or pots de crème cups and add 1 heaping teaspoon fresh peas into each. Add cheese mixture.

□ Place ramekins in a roasting pan and fill with boiling water to come halfway up the sides of the ramekins. Place pan in center of a preheated 350°F oven and bake 20 to 35 minutes, or until custard is set and lightly browned. Transfer the ramekins to a wire rack and cool 10 minutes at room temperature.

□ Garnish pots de crème with tiny tarragon or dill sprigs and serve with French bread. Serves 6.

CABBAGE AND ROOT VEGETABLE SOUP

- **2 tablespoons unsalted butter**
- **1 tablespoon olive oil**
- **6 ounces lean slabs bacon, cut into 1-inch pieces and blanched (or substitute 6 ounces smoked pork shoulder cut into 1-inch pieces)**
- **1 Bermuda onion, finely diced**
- **2 large cloves garlic, minced**
- **1 small dry red chili pepper, crushed**
- **2 medium carrots, peeled and diced**
- **2 medium boiling potatoes, peeled and diced**
- **7 cups beef broth (preferably homemade)**
- **Salt, freshly ground pepper, to taste**
- **1 pound young, tender green cabbage, trimmed, cored, quartered and thinly sliced**
- **1 cup cooked white beans (preferably Great Northern)**

□ In a Dutch oven or saucepan heat butter and oil over low heat. Add bacon and cook until lightly brown. Add onion, garlic and chili pepper and continue cooking until onion is soft and lightly browned.

□ Add carrots, potatoes and broth and season with salt and pepper to taste. Bring to a boil, reduce heat and simmer 25 minutes.

□ Add cabbage and simmer until tender, about 20 minutes. Add beans and cook until heated through. Season to taste and serve hot. Serves 6.

ALMOND BROWN-SUGAR LACE COOKIES

- **3/4 cup blanched, slivered, lightly toasted almonds**
- **1-1/3 cup firmly packed dark brown sugar**

(Continued on page 124)

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HEARTHSIDE DINNERS

(Continued from page 123)

8 tablespoons (1 stick) unsalted butter, cut into 8 pieces, room temperature
1 cup all-purpose flour

□ In a food processor, process almonds and brown sugar until finely ground. Add butter and process until a smooth paste forms. Add flour and process until well blended.

□ Transfer dough to a lightly floured work surface and divide in half. Roll each portion into a cylinder (approximately 1-1/2 inches in diameter). Wrap each cylinder in plastic wrap and refrigerate 45 minutes to 1 hour, or until firm and easy to slice.

□ With a sharp knife, cut each cylinder into 1/4-inch slices and place 2 inches apart on a well-buttered baking sheet. Bake in a preheated 400°F oven 4 to 5 minutes, or until lightly browned.

□ Let cookies rest on baking sheet 5 minutes at room temperature. Carefully transfer cookies to a wire rack to cool. Makes about 5 dozen cookies. (*Note*: After dough is shaped into cylinders and wrapped, it may be frozen for later use. When ready to use, thaw in refrigerator until dough can be easily sliced.)

SAUTEED PEARS

3 tablespoons unsalted butter
5 medium-size firm, ripe pears, peeled, cored, cut in half lengthwise, then into eighths
1/4 cup sugar
2 tablespoons water (optional)

□ In a heavy 10-inch skillet over low heat, melt butter. Add pears and sprinkle with sugar. Raise heat to medium high and cook about 5 minutes, or until pears begin to brown. Reduce heat and cook until pears are well browned and tender but not mushy, tossing occasionally. (Be careful not to scorch bottom of pan.) Add water if needed.

□ Serve immediately with whipped cream or vanilla ice cream. Serves 6.

ROAST VEAL WITH CHESTNUTS AND ONIONS

Veal and stuffing:

1 3-1/2- to 4-pound boned shoulder of veal
4 ounces fresh spinach, washed and dried
4 ounces prosciutto
2 large cloves garlic, mashed
4 teaspoons dried thyme
1 teaspoon paprika
3 tablespoons unsalted butter
2 teaspoons vegetable oil
2 small yellow onions, cut in half crosswise
Salt, freshly ground pepper, to taste
3 cups chicken broth (preferably homemade)
Beurre manié, to thicken

Chestnuts and onions:

2 tablespoons unsalted butter
1 teaspoon vegetable oil
1 pint (2 cups) peeled, parboiled pearl onions
2 tablespoons firmly packed dark brown sugar
1/2 cup chicken broth (preferably homemade)
18 fresh chestnuts, roasted and peeled (or substitute vacuum-packed chestnuts)
Salt, freshly ground pepper, to taste
Watercress and thyme sprigs, to garnish

□ Prepare veal: Lay veal flat, boned-side up, on a flat work surface. Cover with spinach leaves and prosciutto, leaving a 1/2-inch border of veal around edges. Roll up lengthwise and tie with kitchen twine.

□ Dry veal thoroughly with paper towels. Make tiny incisions on bottom of roast and insert pieces of mashed garlic. Season all over with thyme and paprika and set aside.

□ Place veal on a rack in a roasting pan and roast in center of preheated 375°F oven until a meat thermometer registers 135°F to 145°F. Remove from oven, cover loosely with foil and set aside, reserving pan juices.

□ In a heavy skillet over medium-high heat, melt butter and oil. Add onion and sauté until onion is golden brown. Add brown sugar and cook until onions are well coated with sugar and caramelized. Add broth and chestnuts and season with salt and pepper. Reduce heat and simmer, partially covered until tender. Set aside until ready to use.

□ Transfer veal to a carving board. Remove string and let rest 5 minutes.

□ Transfer onions from skillet to roasting pan. Add remaining broth, bring to a boil and stir briskly while slowly adding bits of beurre manié. Add enough beurre manié so sauce lightly coats back of a spoon. Add chestnuts and onions, season to taste, and keep warm.

□ To serve, cut veal roast crosswise into 1/4-inch to 1/2-inch slices. Place slices on a serving platter in a decorative overlapping pattern and surround with chestnuts and onion sauce. Garnish with thyme and watercress. Serves 6.

BROCCOLI PUREE WITH SOUR CREAM

1 large bunch (about 1-1/2 pounds) broccoli stalks, peeled and trimmed, cut into 1-inch pieces (reserve flowerets for another use)
4 tablespoons (1/2 stick) unsalted butter
1/2 cup sour cream

Salt, freshly ground white pepper, to taste
3 tablespoons vegetable oil
1 tablespoon all-purpose flour

□ In a heavy 2-quart saucepan of lightly salted boiling water, add broccoli pieces and cook, uncovered, about 15 minutes, or until very tender.
□ Drain broccoli thoroughly. Puree broccoli and butter in food processor. Add sour cream and season with salt and pepper, to taste.
□ Heat oil in a saucepan over medium heat. Whisk in flour and cook until mixture turns light golden brown. Add broccoli puree, reduce heat and cook, whisking frequently, until mixture thickens. Season to taste and serve immediately. Serves 4.

RILLETTES OF FRESH AND SMOKED SALMON

1/4 cup dry white wine
1 tablespoon finely minced shallots
4 ounces fresh salmon fillet (preferably center cut)
Salt, freshly ground pepper, to taste
4 tablespoons (1/2 stick) unsalted butter, room temperature
4 ounces smoked salmon
Juice of 1/2 lemon
Grated zest of 1/2 lemon
2 to 3 tablespoons finely minced fresh dill
1 tablespoon finely minced fresh chives
2 tablespoons mayonnaise
4 ounces salmon roe (optional)
4 to 6 tablespoons clarified butter, cooled
Toast points or crackers, to serve
Fresh dill, to garnish (optional)

□ In a small skillet over medium heat, combine wine and shallots and bring to a boil. Season fresh salmon with salt and pepper and add to skillet. Reduce heat and simmer gently until salmon is opaque. (Be careful not to overcook.) Remove skillet from heat and let salmon cool completely at room temperature. Flake fresh salmon with a fork and reserve. In a food processor, puree 4 tablespoons butter and smoked salmon until smooth in texture. Transfer mixture to a large bowl and fold in reserved salmon with all remaining ingredients except clarified butter. Season to taste with salt and freshly ground pepper.
□ Pack rillettes firmly into a crock or bowl. Tap crock twice on a counter to remove air bubbles, and smooth top evenly with a spatula. Pour cooled clarified butter over surface to cover completely, and refrigerate until ready to serve.
□ Serve rillettes as an hors d'oeuvre spread on toast points or crackers and garnish with dill if desired. Serves 6 to 8.

TIMBALES OF RICE WITH WILD MUSHROOMS

1 ounce *Porcini* mushrooms (*Note:* If fresh, rinse. If dry, soak in 1/2 cup water until tender.)
2-1/2 cup chicken broth (preferably homemade)
2 tablespoons unsalted butter
1 small onion, finely minced
1 cup *Aborio* (Italian short-grain) rice, rinsed and drained
3 tablespoons finely minced parsley
Salt, freshly ground pepper, to taste

□ In a 2-quart saucepan over medium-high heat, combine mushrooms and chicken broth. Bring to a boil, reduce heat to low, cover and simmer 25 to 30 minutes, or until tender.
□ Remove mushrooms with a slotted spoon. Drain, pat dry on paper towels and finely dice. Set aside. Strain broth through a double layer of cheesecloth and reserve for later use.
□ In a heavy 3-quart saucepan, melt butter over medium heat. Add onion and cook 1 to 2 minutes, or until soft but not browned. Add rice, season with salt and pepper and stir to coat well with butter. Cook 1 minute more.
□ Add reserved mushroom poaching liquid, reduce heat to medium low, cover and simmer gently 25 to 30 minutes, or until rice is tender.
□ Fold in parsley and reserved diced mushrooms. Season to taste, adding a large grinding of pepper. Set aside.
□ Lightly oil six to eight 5-ounce timbale molds (or substitute 6-ounce ramekins) and pack each one tightly with some of rice mixture. Unmold onto individual plates or platter. Makes 6 to 8 timbales. (*Note:* Rice can be kept in top of a double boiler, covered, over warm water. Just before serving, pack in timbale molds and unmold.)

CREAM OF STILTON AND CELERY SOUP

Soup:

6 tablespoons unsalted butter
6 large celery stalks, diced (about 3 cups)
1 large onion, finely minced
Salt, freshly ground white pepper, to taste
7 cups chicken stock (preferably homemade)
1 tablespoon flour
1-1/4 cups heavy cream
1 cup packed imported Stilton cheese, trimmed of yellow-brown rind (or substitute other medium-strong blue cheese, such as Gorgonzola)

(Continued on page 126)



HEARTHSIDE DINNERS

(Continued from page 125)

Garnishes:

1 medium leek, trimmed (all but 1 inch of greens), cut into a fine julienne
1 medium carrot, peeled, trimmed and cut into a fine julienne
1 large celery stalk, cut into a fine julienne

□ In a large heavy saucepot, melt 3 tablespoons butter over medium heat. Add diced celery and onion, season with salt and pepper and cook, covered, until onion is just soft, about 5 minutes.
□ Add broth, bring to a boil, cover and reduce heat. Simmer 25 minutes, or until vegetables are very tender.
□ Strain soup through a colander over a large bowl. Reserve both vegetables and stock separately.
□ In a food processor, puree cooked vegetables and 1/2 cup broth. In a medium bowl whisk together vegetable puree and remaining broth and set aside.
□ Return saucepot to medium heat, melt remaining butter and whisk in flour until well blended. Cook 1 to 2 minutes without browning.
□ Add vegetable mixture and whisk until well blended. Bring to a boil, reduce heat and simmer 15 minutes.
□ In a food processor, process heavy cream and Stilton until smooth. Whisk Stilton mixture into soup just until well blended and heated through. Be careful not to boil.
□ Add julienne of leek, carrot and celery and cook until just heated through. Season to taste and serve hot. Serves 6 to 8.

MUSTARD VINAIGRETTE

Dressing:

6 to 8 tablespoons olive oil
2 tablespoons red-wine vinegar (or substitute sherry vinegar)
2 teaspoons Dijon mustard
1 medium clove garlic, minced
Salt, freshly ground pepper, to taste

Salad:

2 small heads Bibb lettuce, leaves separated, rinsed and dried
1 small head radicchio, leaves separated, rinsed and dried
2 Belgian endives, cored and leaves separated

□ In a small jar combine all dressing ingredients. Cover and shake until well blended and smooth. Season with salt and pepper and chill.
□ Return dressing to room temperature 30 minutes before making salad and shake again until redistributed. Pour over greens and toss to blend. Serves 6.

OLIVE BREAD

2 teaspoons active dry yeast
3/4 cup warm water
Pinch sugar
4 extra-large eggs
1/2 cup olive oil
Pinch sugar
5 cups all-purpose flour
1 cup drained Sicilian olives, pitted and halved lengthwise
1/2 cup drained Kalamata olives, pitted and halved lengthwise

Glaze:

2 egg yolks, beaten
Anchovy butter, to spread (mix 6 tablespoons unsalted butter with anchovy paste to taste)

□ In a glass measuring cup, dissolve yeast in warm water. Stir in sugar.
□ In a large bowl beat together eggs, olive oil and sugar until well blended. Add flour and yeast mixture and knead to combine, about 4 strokes. Turn dough out onto a lightly floured work surface and knead 5 minutes, adding more flour as necessary, until dough no longer feels sticky.
□ Place dough in a clean, lightly oiled bowl. Cover with a towel, and let rise in a warm place, about 1 hour, or until doubled in bulk. Punch down once, then let rise again.
□ Turn dough onto a lightly floured work surface and punch down. Roll out dough while adding and rolling in olives. Roll into a long, flat cylinder and create a point at each end. Transfer to a lightly oiled baking sheet, brush with egg glaze and place in a cold oven. (*Note:* Do not preheat oven.) Turn oven on to 350°F and bake 50 minutes, or until loaf sounds hollow when lightly tapped. Makes 1 loaf. Serve with anchovy butter.

CARAMEL COFFEE CUSTARDS

Custard:

2 cups heavy cream
2 teaspoons instant espresso
6 egg yolks
1 teaspoon vanilla extract

Caramel:

1-1/4 cups sugar
1/4 cup water

□ In a medium-size saucepan over low heat, heat cream with espresso. When cream is hot and coffee completely dissolved, remove saucepan from heat and reserve.
□ In a small bowl combine egg yolks, vanilla and 1/2 cup sugar. Whisk mixture until pale yellow and frothy.
□ Whisk in warm coffee mixture to blend. Strain mixture through a fine sieve and pour into eight 6-ounce ramekins.
□ Place ramekins in a large baking dish and add boiling water to reach halfway up sides of ramekins. Cover ramekins with parchment paper and bake in a preheated 350°F oven 20 to 25 minutes, or until just set. (*Note:* Be careful not to overcook.)
□ Cool completely at room temperature, then chill at least 1 hour.
□ In a heavy saucepan over medium heat, combine 3/4 cup sugar and 1/4 cup water. Cook mixture without stirring, until it begins to darken. Continue to cook, stirring frequently and watching mixture carefully until it becomes amber-colored. Immediately remove pan from heat and dip into a bowl of cold water to stop further cooking.
□ Pour a little hot caramel over each custard and quickly invert ramekins onto dessert plates. (Or, return coated ramekins to refrigerator and chill until serving time, and serve custards in ramekins.)
□ If caramel gets too thick before you have finished coating each ramekin, return saucepan to medium heat until caramel thins out again. Serves 6 to 8. ■

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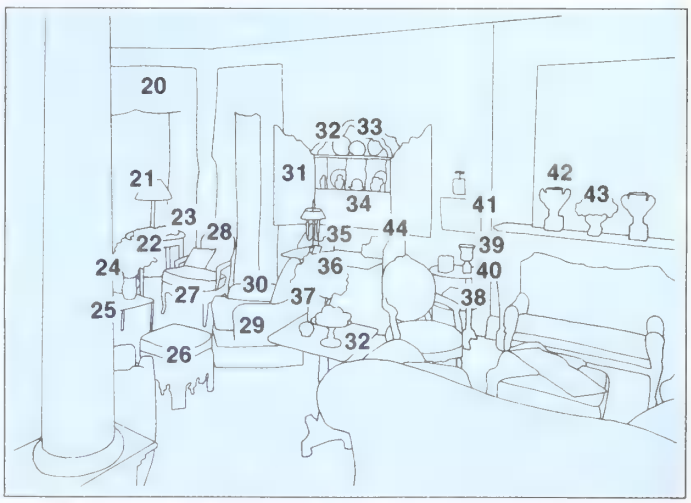


Living room, page 72 (left)

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*7. *Birdcage, John Rosselli* 2,400.00
8. *Oval table, Baker* 1,688.00
9. *Sofa, Baker* 4,603.00
10. *Fabric, Baker (per yd.)* 64.00
*11. *Antique pillows, Macy's Corner Shop (ea.)* .. 150.00
*12. *Antique pillow, Linda Horn Antiques* 450.00
13. *Bowknot chair, Baker* 2,379.00
14. *Fabric, Baker (per yd.)* 94.00
15. *Swan bench, Baker* 1,954.00
16. *Fabric, Baker (per yd.)* 96.00
17. *Throw, McMillen Inc.* 650.00
18. *Hassock, Baker* 738.00
19. *Fabric, Baker (per yd.)* 44.00

Living room, pages 74 and 75 (right)

20. *Curtain fabrics, Waverly (per yd.)* .... $15.00 and 27.00
21. *Lamp, John Rosselli* 495.00
22. *End table, Baker Furniture Co.* 1,875.00
23. *Ceramic fruits, Limited Editions (ea.)* 36.00
24. *Pitcher, Mottahedeh* 100.00
25. *Twig cocktail table, Baker* $3,125.00
26. *Painted stool, John Rosselli* 2,100.00
27. *Armchair, Baker* 2,894.00
28. *Fabric, Baker (per yd.)* 158.00
29. *Chair, Baker* 1,505.00
30. *Fabric, Baker (per yd.)* 136.00
31. *Secretary, Baker* 13,000.00
*32. *Porcelain plates and compote, Karen Warshaw Ltd. (9-pc. set)* 1,475.00
33. *Melon terrine, Foreign Advisory* 150.00
34. *Porcelain tulips and lettuce, Mottahedeh (ea.)* ..... 175.00 and 325.00
*35. *Silver frame with clock, Linda Horn Antiques* 2,950.00
36. *Silver calendar, Tiffany & Co.* 65.00
37. *Pitcher, John Rosselli* 125.00
38. *Three-tier table, Baker* 1,563.00
*39. *Clock, Linda Horn Antiques* 2,200.00
40. *Urn, John Rosselli (per pr.)* 295.00
*41. *Painting, Karen Warshaw Ltd.* 1,125.00



*42. *Black vases, McMillen Inc. (per pr.)* 5,200.00
*43. *Porcelain vase, McMillen Inc. (set of three)* . 3,200.00
44. *Silver desk accessories, Linda Horn Antiques (ea.)* ..... 375.00 to 1,300.00

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

(Continued on page 130)

All prices are approximate suggested retail

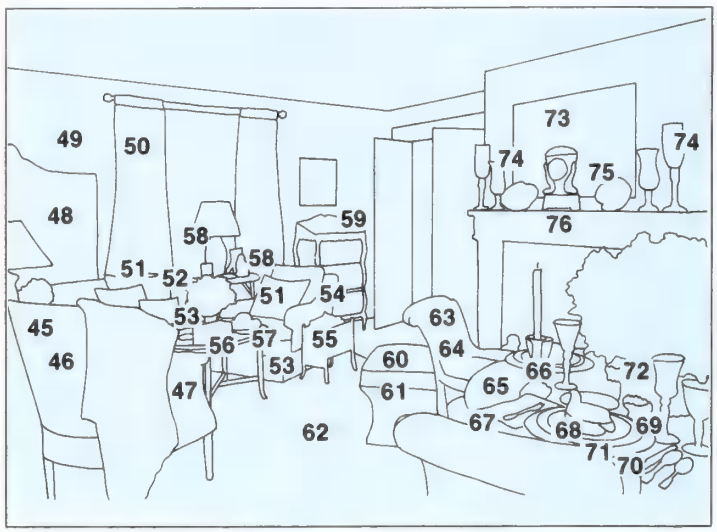
HB READER ADVANTAGE

Continued from page 129

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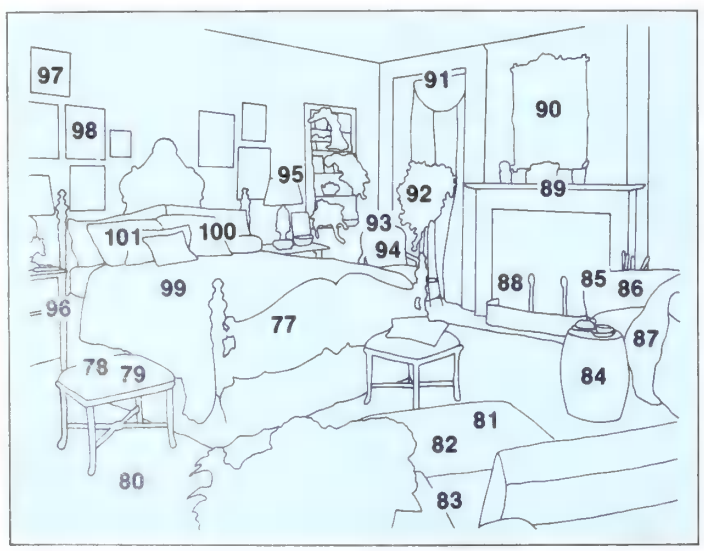
GREAT DESIGN AT RETAIL: TRADITIONAL FAVORITES

Continued



Dining room, pages 76 and 77 (above)

45. *Tub chair, Baker Furniture Co.* $2,903.00
46. *Leather on chair, Baker (per sq. ft.)* 18.00
47. *Fabric on chair, Baker (per yd.)* 54.00
48. *Painted screen, John Rosselli* 4,500.00
49. *Wallpaper, Waverly (per roll)* 18.00
50. *Curtain fabric, Waverly (per yd.)* 23.50



Bedroom, pages 78 and 79 (above)

77. *Bed, Baker Furniture Co.* $6,500.00
78. *Benches, Baker (ea.)* 1,038.00
79. *Fabric, Waverly (per yd.)* 21.00
80. *Rug, Kamdin Designs* 5,400.00
81. *Ottoman, Baker* 618.00

*51. *Antique pillows, Macy's Corner Shop (ea.)* .. 350.00
52. *Love seat, Baker* 3,528.00
53. *Fabric on love seat and chairs, Baker (per yd.)* 74.00
54. *Chair, Baker* 1,945.00
55. *Magazine rack, John Rosselli* 900.00
*56. *Wood box, Macy's Corner Shop* 1,400.00
*57. *Tray table, Bardith* 6,000.00
58. *Dogs and porcelain lamp, John Rosselli (ea.)* ..... 225.00 and 1,200.00
59. *Lectern, Baker* 2,838.00
60. *Ottoman, Baker* 1,145.00
61. *Fabric, Baker (per yd.)* 68.00
62. *Rug, ABC International Design Rugs (ea.)* ... 99.00
63. *Dining chairs, Baker (ea.)* 2,088.00
64. *Fabric, Baker (per yd.)* 38.00
65. *Dining table, Baker* 6,250.00
66. *Candlestick, Mottahedeh* 60.00
67. *Napkins, Barneys New York (ea.)* 18.00
68. *Quail box, Mottahedeh (ea.)* 150.00
69. *Shell sweetmeat, Mottahedeh (ea.)* 45.00
70. *Green plate, Mottahedeh (ea.)* 75.00
71. *Plates, Mottahedeh (5-pc. setting)* 90.00
72. *Wire planter, John Rosselli* 375.00
73. *Mirror, John Rosselli* 1,200.00
74. *Hurricane lamps, Mottahedeh (ea.)* ... 90.00 and 125.00
75. *Plates, Mottahedeh (ea.)* 325.00
76. *Clock, Macy's* 1,000.00

82. *Fabric on ottoman, chair, dust ruffle, Baker (per yd.)* 24.00
83. *Chair, Baker* 1,505.00
84. *Garden stool, Asian House* 650.00
85. *Tête-à-tête, Baker* 2,778.00
86. *Fabric, Baker (per yd.)* 36.00
87. *Throw, McMillen Inc.* 650.00
88. *Fireplace accessories, Wm. H. Jackson Co. (ea.)* ..... 625.00 to 1,800.00
*89. *Miniature furniture, John Rosselli (set of four)* 3,600.00
90. *Twig mirror, Baker* 4,738.00
91. *Curtain fabric, Country Swedish (per yd.)* 35.00
*92. *Plant stand, Tom Ballan Antiques (per pr.)* .. 1,500.00
93. *Chair, Baker* 2,980.00
94. *Fabric, Baker, Knapp & Tubbs (per yd.)* 149.00
95. *Lamps, McMillen Inc. (ea.)* 900.00
96. *Tables, Baker (ea.)* 1,563.00
97. *Engravings and prints, Charlotte Moss (ea.)* ..... 425.00 to 475.00
98. *Prints, Framed Picture Enterprise* 70.00 and 120.00
99. *Bed cover, Scandia Down Shop* 375.00
100. *Silk pillow, Charlotte Moss* 975.00
101. *Linens and pillows, Liberty of London for Martex (ea.)* ..... 27.00 to 80.00

*ANTIQUE OR ONE-OF-A-KIND ITEM; FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

(Continued on page 133)

If you think there's nothing new in furniture, you'd better sit down.

Now there's Lasting Images — a unique collection of designer furniture featuring revolutionary FuturStyle™ Seating Support Systems from Du Pont.

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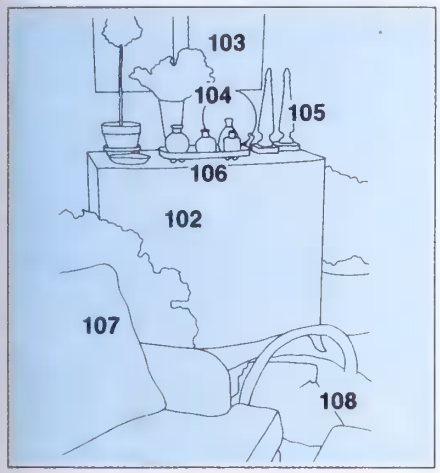
Lasting Images collection by randy williard design, manufactured by Stanford Manor, a division of Furniture Corporation of America.
*Pricing will be higher in Alaska, Hawaii and Puerto Rico. Above monthly payments may be higher in Alaska and Hawaii, and do not apply in Puerto Rico.

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GREAT DESIGN AT RETAIL: TRADITIONAL FAVORITES

Continued



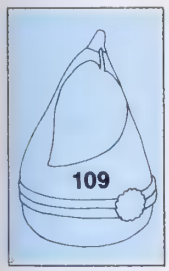
Bedroom detail, page 78 (left)

102. *Chest, Baker Furniture Co.* $4,188.00
103. *Prints, Kentshire Galleries Ltd. (ea.)* 675.00
104. *Plate, Mottahedeh* 35.00
105. *Obelisks, John Rosselli (per pr.)* 2,700.00
*106. *Vase and bottles, Charlotte Moss (ea.)* .....275.00 to 825.00
107. *Pillow, S. Chapell* 210.00
108. *Basket, Adele Lewis* 40.00

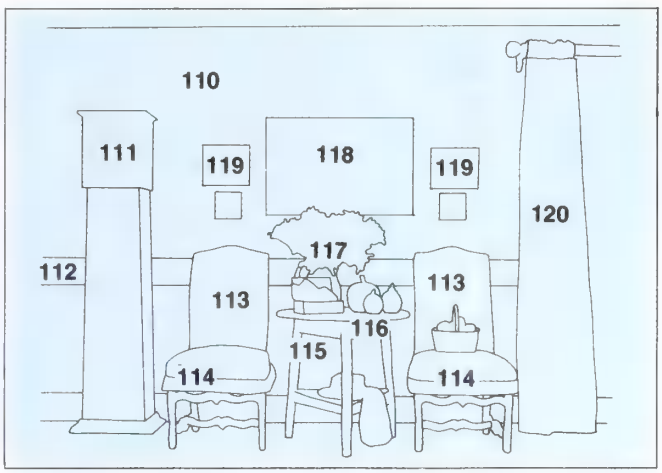
FRESH FRUIT

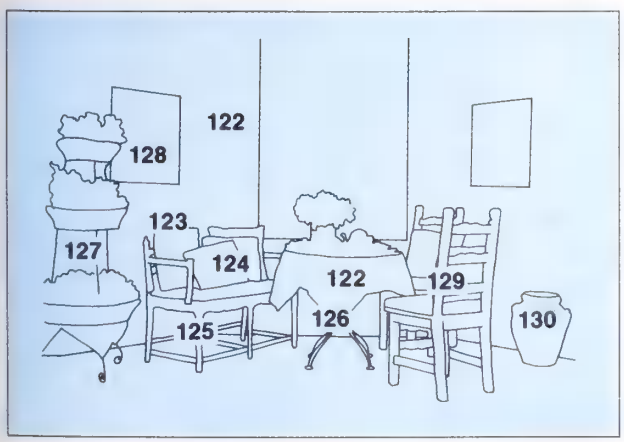
Pages 92 to 99

Pages 92 and 93 (right)



109. *Pear box, The Gallery Shops, Winterthur Museum and Gardens* $135.00
110. *Wallpaper, Osborne & Little at Westport Interiors (per roll)* 40.50
111. *Floor clock, Domain* 995.00
112. *Border paper, Schumacher (per yd.)* 9.00
113. *Slipcover fabric, Schumacher (per yd.)* 34.00
114. *Side chairs, Pierre Deux (ea.)* 825.00
115. *Table, Lane* 315.00
116. *Ceramic fruit, Eigen Arts* ..... 36.00 too 80.00
117. *Pitcher, Fitz and Floyd* 130.00
118. *Theorem, Sweet Nellie* 700.00
119. *Prints, The Friends* ..... 21.50 and 25.00
120. *Curtain fabric, Schumacher (per yd.)* 30.00





Page 94 (left)

121. *Doorstop, Jenny B. Goode* $29.50
122. *Fabric on walls and tableskirt, Designers Guild (per meter, approx.)* $33.00
123. *Fabric on settee and cushions, Designers Guild through Osborne & Little at Westport Interiors (per yd.)* 63.00
124. *Pillow fabric, Designers Guild (per meter, approx.)* ..... 28.00 to 33.00
125. *Settee, Habersham Plantation* 1,195.00
126. *Table, Classic Impressions by Woodard* 365.00
127. *Plant stand, Macy's New York* 365.00
128. *Fruit prints, Limited Editions (ea.)* 300.00
129. *Chairs, Added Oomph (ea.)* 250.00
130. *Urn, Country Floors, Inc.* 635.00



*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

(Continued on page 134)

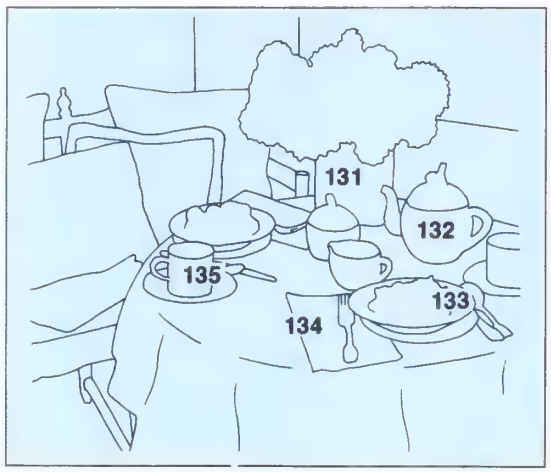
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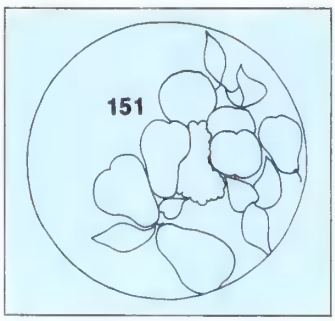
FRESH FRUIT

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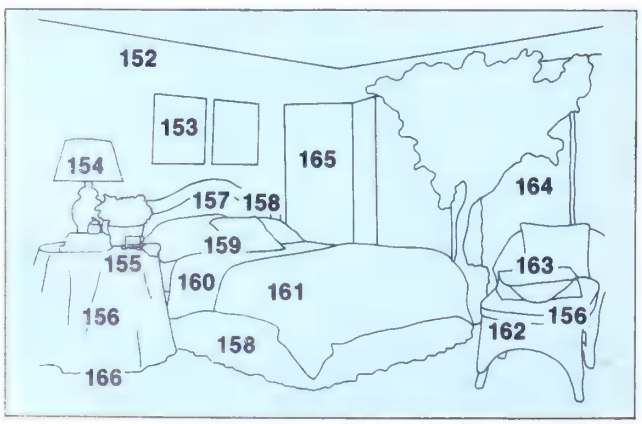
Page 95 (above)

131. *Vase, Fitz and Floyd (set of three)* $285.00
132. *Melon tea set, Eigen Arts (ea.)* .... 32.00 to 80.00
133. *Flatware, Wolfman-Gold & Good Company (per place setting)* ..... 50.00 to 85.00
134. *Napkins, Adrien Linford (ea.)* 8.95
135. *Dinnerware, J.C. Penney (20-pc. set)* 90.00



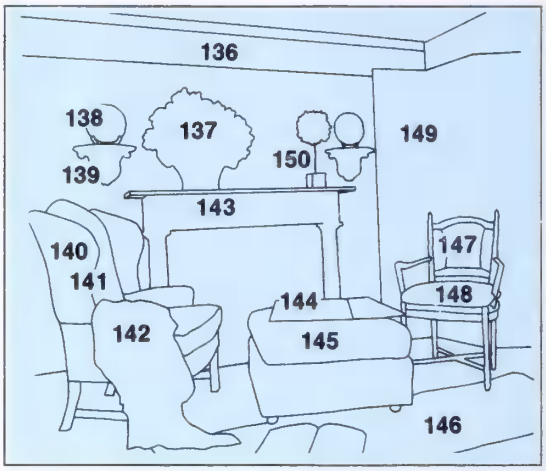
Page 97 (left)

151. *Plate, Jenny B. Goode (set of six)* $135.00



Page 97 (left)

152. *Fabric on wall, Brunschwig & Fils at Anne Mullin Interiors (per yd.)* $45.00
153. *Botanicals J. Pocker & Son (ea.)* 95.00
154. *Lamp, John Rosselli* 750.00



Pages 96 and 97 (above)

136. *Wallpaper and border, Marcie Vesel Bronkar for Katzenbach & Warren (per roll)* ..... $7.00 to 40.00
137. *Fireboard, Port Royal* 562.50
138. *Plates, Fitz and Floyd (ea.)* 47.50
139. *Brackets, Magnolia Traditions (ea.)* 40.00
140. *Wing chair, Pennsylvania House* 750.00
141. *Fabric, Rose Cumming at Anne Mullin Interiors (per yd.)* 66.00
142. *Throw, Treadles* 975.00
143. *Mantel, Great American Salvage Co.* 2,200.00
144. *Prints, Lucy Campbell at Judy Cormier (ea.)* ..... 310.00 to 425.00
145. *Ottoman, Harden Furniture* 765.00
146. *Runner, Thos. K. Woodard* 189.00
147. *Armchair, Pearson* 943.00
148. *Fabric, Brunschwig & Fils at Anne Mullin Interiors (per yd.)* 80.00
*149. *Screen, Andrew Kolb & Son* 4,000
*150. *Metal tree, John Rosselli* 1,800.00

155. *Cup and saucer, Bill Goldsmith for Deruta (set of six)* 282.00
156. *Tableskirt and chaise fabric, Laura Ashley (per yd.)* 25.00
157. *Headboard, Century Furniture* 850.00
158. *Fabric for headboard and dust ruffle, Bassett McNab at M.A. Jackson & Co. (per yd.)* 47.25
159. *Pillow, Mario Buatta for Thimbelina* ..... 125.00 and 380.00
160. *Linens, Fieldcrest (ea.)* ..... 60.00 and 85.00
*161. *Quilt, Susan Parrish* 650.00
162. *Chaise, Palecek* 633.00
163. *Napkin, Adrien Linford* 8.95
164. *Lace on windows, Laura Ashley (per yd.)* 18.00
165. *Wallcovering on screen, Galacar & Co. at Anne Mullin Interiors (per roll)* 140.00
166. *Fringe, Laura Ashley (per yd.)* 11.50

(Continued on page 136)

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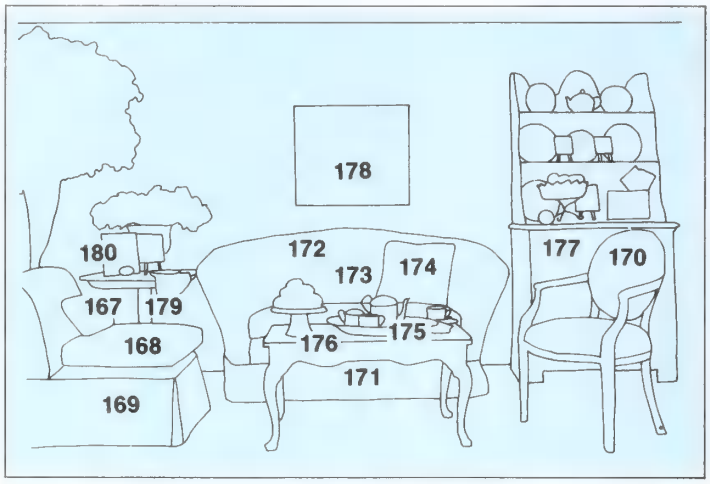
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FRESH FRUIT

Continued



Pages 98 and 99 (left)

167.	*Pillow, Branca*	*$240.00*
168.	*Chair, Baker Furniture Co.*	*780.00*
169.	*Chair fabric, Rose Cumming at Westport Interiors (per yd.)*	*66.00*
170.	*Wheelback chair, Heritage Upholstery*	*725.00*
171.	*Table, Hickory Chair*	*743.00*
172.	*Sofa, Frederick Edward*	*1,295.00*
173.	*Fabric, Cyrus Clark (per yd.)*	*20.00*
*174.	*Pillow, Charlotte Moss*	*975.00*
175.	*Tea set, Bill Goldsmith for Deruta*	*42.00 to 282.00*
176.	*Cake stand, tray, Jenny B. Goode (ea.)*	*59.50 and 95.00*
177.	*Hutch/bookcase, Mario Buatta for John Widdicomb*	*5,959.00*
*178.	*Painting, John Rosselli*	*900.00*
179.	*Side table, Mario Buatta for John Widdicomb*	*1,900.00*
180.	*Frame, Laura Ashley*	*19.50*

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION
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PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

CORRECTION

Addition to October issue: The bed linens that were shown in the bedroom designed by Edward H. Springs in the Charlotte Symphony Showhouse were from the Piccadilly Collection,™ 5906 Sharon Hill Rd., Charlotte, NC 28210.

THE IDEAL ADD-ON

■ *Page 52: Architect:* Shope Reno Wharton Associates, 18 W. Putnam Ave., Greenwich, CT 06830. *Contractor:* Louis Lee Co., 121 Cherry St., New Canaan, CT 06840. Area of pool house: 1,800 sq. ft. Structure: wood frame. Exterior building materials: cedar shingles. **Windows, door**—Marvin Windows (M), PO Box 100, Warroad, MN 56763. **Towels,** Chortex "Pearls" pale aquamarine, and "Rhapsody" peach, bath size $27 ea.—Ad Hoc Software (R), 410 W. Broadway, New York 10012.

GARDEN GUIDE

■ *Page 60:* **Dried-flower topiary,** special order only, from $100 to $[illegible]—Growingthings (R), 81A Seventh Avenue, Brook[illegible], NY 11217. **Oasis foam** may be ordered from the "Essentials of Good Gardening" catalog. For your free copy, contact W. Atlee Burpee & Co., 300 Park Ave., Warminster, PA 18974; 800–333–5808.

ROCKY MOUNTAIN RETREAT

■ *Page 65:* House designed and built by Alpine Log Homes, PO Box 85, 118 Main St., Victor, MT 59875 406–642–3451. *Interior designer:* Andrea Lawrence Wood, 1600 Wynkoop St., Denver, CO 80202; 303–893–3263. *Trim:* KWAL Paint, "Bowling Green," #4935A. *Chinking:* Sashco.

■ *Pages 66 and 67:* **Bent-willow chaises lounges, straight-willow tables**—La Lune Design Collections, Ltd. (T), 1801 Wynkoop St., Denver, CO 80202. **"Cordova" fabric on lounge pillow**—by Hines & Co. through Kneedler Fauchère (T), 1801 Wynkoop St., Denver, CO 80202. **"Chief Joseph Robe" Indian blankets on chaises lounges, "Muchacho" baby Indian blankets and "Beaver State Robe" on railings**—Pendleton Woolen Mills (M), 218 SW Jefferson St., Portland, OR 97201. **Wooden bowl with apples**—Village Antiques (R), 100 E. Meadow Dr. #3, Vail, CO 81657. **Pine box**—Stuart Buchanan Antiques (R), 223 E. Gore Creek Dr., Vail, CO 81657. **Table in entry,** by Jonas Hardy (recycled from old buildings)—through Kneedler Fauchère (T), 1801 Wynkoop St., Denver, CO 80202. **Red-painted sled in entry**—Stuart Buchanan Antiques (R), 223 E. Gore Creek Dr., Vail, CO 81657.

■ *Pages 68 and 69:* **Log furniture**—Hempt's Furniture (T), 1432 Oneida St., Denver, CO 80220. **"Cordova" fabric by Hines & Co. on chair and pillows, "Ferriers" fabric by Clarence House on pillows**—through Kneedler Fauchère (T), 1801 Wynkoop St., Denver, CO 80202. **"Great Plains" blankets on sofa**—Ralph Lauren (M), 1185 Ave. of the Americas, New York 10036. **Coffee table,** by Jonas Hardy (recycled from old buildings)—through Kneedler Fauchère. **Sofa table, end table**—Antique Designs through JEH Denver (T), 1801 Wynkoop St., Denver, CO 80202. **"Reading" rug in "Woodard Weave," with green stripes on beige ground**—Thos. K. Woodard (R,T), 835 Madison Ave., New York 10021. **"House Sampler" collection of slipware pitchers on mantel, green-and-white bowl, green-painted footbath** (holding tulips)—Village Antiques (R), 100 E. Meadow Dr. #3, Vail, CO 81657. **Alsace pitcher** (on mantel), **antique bar tray**—Stuart Buchanan Antiques (R), 223 E. Gore Creek Dr., Vail, CO 81657.

■ *Pages 70 and 71: Left:* Kitchen countertops by Corian. Cabinets by Alderwood. **Table in breakfast room**—Guy Chaddock, North Carolina, through Oliver Walker Showroom (T), 1832 S. St. Paul, Denver, CO 80210. **Breakfast chairs and bar stools**—Flatrock Furniture through Design Collections Ltd. (T), 1801 Wynkoop St., Denver, CO 80202. **"Lannion" fabric on breakfast chairs and bar stools**—by Clarence House through Kneedler Fauchère (T), 1801 Wynkoop St., Denver, CO 80202. **"Reading" rug in "Woodard Weave," with red stripes on beige ground** (under breakfast table)—Thos. K. Woodard (R,T), 835 Madison Ave., New York 10021. **"Muchacho" blanket on kitchen floor**—Pendleton Woolen Mills (M), 218 SW Jefferson St., Portland, OR 97201. **White pitcher, copper pan holding flowers**—Village Antiques (R), 100 E. Meadow Dr. #3, Vail, CO 81657. **Metal lighting fixture**—by Bruce Eicher, Los Angeles, CA, through Kneedler Fauchère (T), 1801 Wynkoop St., Denver, CO 80202. **White porcelain footbath, red stepladder**—Stuart Buchanan Antiques (R), 223 E. Gore Creek Dr., Vail, CO 81657. *Right:* **Log furniture, custom-made stuffed chair**—Hempt's Furniture (T), 1432 Oneida St., Denver, CO 80220. **"Potomac Linen Check" fabric on chair and pillows**—by Brunschwig & Fils through Regency House (T), 595 S. Broadway, Denver, CO 80209. **Bedside tables**—by Marktex through Decorator's Walk (T), 595 S. Broadway, Denver, CO 80209. **Octagon table**—Antique Designs through JEH Denver (T), 1801 Wynkoop St., Denver, CO 80202. **Dust ruffle bench**—by Hines & Company/Nobilis "Persan," through Kneedler Fauchère (T), 1801 Wynkoop St., Denver, CO 80202. **Lace at windows**—Roger Arlington through Kneedler Fauchère (T). **"Chief Joseph Robe" used as bedspread**—Pendleton Woolen Mills (M), 218 S.W. Jefferson St., Portland, OR 97201. *In bathroom:* **"Mignonne" wallcovering border**—by Brunschwig & Fils through Regency House (T), 595 S. Broadway, Denver, CO 80209. **Lace at windows**—Roger Arlington through Kneedler Fauchère (T), 1801 Wynkoop St., Denver, CO 80202. **Plants and flowers throughout house**—Fancy Plants and Flowers (R), 302 E. Gore Dr., Vail, CO 81657.

TRADITIONAL FAVORITES

■ *Pages 72 to 75: Location:* Georgian-style 1920s house in Katonah, N.Y., offered through David Oswald Preferred Properties, PO Box 424, Bedford, NY 10506.

(Continued on page 140)



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PRODUCT INFORMATION

Continued from page 136

Designers: Katherine McCallum (dining room); Michael Zabriskie (living room); William Kopp (bedroom); all with McMillen Inc., 155 E. 56 St., New York 1002. *On rear wall:* **Antique botanical engraving in mirror frame,** $3,250; **pair of framed botanical engravings,** $795 ea.; *on chest:* **framed 19th-c. watercolor on vellum,** $3,500—Stephanie Hoppen Galleries (R,T), 305 E. 61 St., New York 10021. **Directoire porcelain vases,** $1,200 per pr.—McMillen Inc., 155 E. 56 St., New York 10022. **Antique Gothic birdcage,** #10160, $2,400—John Rosselli, 523 E. 73 St., New York 10021.

● *Pages 74 and 75:* **Sofa,** #6897-89, 89 by 36 by 33-1/2 in. high, $4,603, upholstered in #22-266, 54 in. wide, cotton/rayon blend, $64 per yd; **Louis XV-style open armchair with loose cushion seat,** #1576, upholstered in rose damask #20-108, 51 in. wide, cotton/silk, $158 per yd; **chair with pleated back and sides,** #6446, 28 by 36 by 33 in. high, $1,505, upholstered in floral print #88-117, 53 in. wide, 100 percent cotton, $136 per yd; **reproduction bronze twig cocktail table with glass top,** #1552, 33-3/4 by 20-1/4 by 16 in. high, $3,125; **oval English mahogany end table,** #1557, Hepplewhite reproduction, c. 1800, 33-1/4 by 23 by 28-1/2 in. high, $1,685; **Louis XVI-style bouillotte table,** black lacquer with marble top and brass gallery, #1556, 29 by 28-1/2 in. high, $1,875—all, Baker Furniture Co. (M), 917 Merchandise Mart, Chicago, IL 60654. All fabrics treated with Scotchgard Fabric Protector by 3M. **Ivory-color painted wood stool,** #10116, $2,100—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Window curtain fabric,** "Florentine" outer lining fabric, #303013 in Dresden, 100 percent rayon, $15 per yd.; **checked inner lining fabric,** "Country Fancy," Teal #604301, cotton blend, $27 per yd.—Waverly (M), 79 Madison Ave., New York 10016. **Portuguese fine-stitched needlepoint rug;** 11 ft. 6 in. by 17 ft. 6 in., 100 percent wool, $19,500—Stark Carpet (T), 979 Third Ave., New York 10022. **Antique floral needlepoint pillow,** ivory and blue, #MO92D, $450—Linda Horn (R,T), 1015 Madison Ave., New York 10021. **Other antique needlepoint pillows on Louis XV chair and sofa,** $150 ea.—Macy's Corner Shop, Herald Sq. (R), 151 W. 34 St., New York 10001. **Woodlawn porcelain pitcher** (on bronze twig table), #NT2438, $100—Mottahedeh (M), 225 Fifth Ave., New York 10010. *On bouillotte table:* **Candlestick lamp,** $495 ea.—John Rosselli, 255 E. 72 St., New York 10021. **Hand-painted ceramic fruits,** $36 ea.—Limited Editions, 253 E. 72 St., New York 10021. *Center of room:* **Red secretary desk,** reproduction 18th-century Venetian with traditional cutout figures applied beneath lacquer, #1593, 39-1/4 by 22 by 85-1/4 in. high, $13,000; **reproduction c. 1820 English Regency bench with carved swan heads and animal legs,** #1516, 40-3/4 by 19 by 26-3/4 in. high, $1,954; upholstered in fabric #20-118, 51 in. wide, rayon/cotton, $96 per yd.; **Louis XVI-style ribbon-backed chair,** c.1790, #1577, 23-1/2 by 25-1/2 by 36-1/2 in. high, $2,379; upholstered in #17-150, 53 in. wide, silk blend, $94 per yd.; **love seat,** #6897-73, 73 by 36 by 33-1/2 in. high, $5,788; upholstered in #88-117, 53 in. wide, 100 percent cotton, $136 per yd.; **Victorian English hassock,** c. 1850, #6405, 22-3/4 by 17-1/2 in. high, $738; upholstered in #22-484, 55 in. wide, cotton/rayon, $44 per yd.; **Louis XVI-style bombé chest,** c. 1845, #1568, 35 by 26-1/4 by 33 in. high, $5,875—all, Baker Furniture Co. (M). All fabrics treated with Scotchgard Fabric Protector by 3M. *Accessories on secretary:* **Antique porcelain plates,** English, c. 1860, marked Copeland, #PC200, $1,475 per set of 9—Karen Warshaw Ltd. (R,T), 176 E. 74 St., New York 10021. **Leedsware lidded melon terrine with ladle,** 7-1/4 in., #A173, $150—Foreign Advisory Service Corp. (M), Rte. 1, Polks Road, Princess Anne, MD 21853. **Hand-painted porcelain tulip vases,** 5-3/4 in., #U6518, $175 ea.; **lettuce Tureen,** #U6522, 14-1/4 in., $325—Mottahedeh (M), 225 Fifth Ave., New York 10010. **Gilt-bronze bouillotte lamp with painted-tole shade,** three-light, $885—Marvin Alexander (T), 315 E. 62 St., New York 10021. **Antique silver frame with clock,** English, c. 1908, #M284, $2,950; **silver toast-rack letter holder,** #M291E, $375; **silver and crystal inkwell,** c. 1870, #J348, $550; **silver cigarette box,** #M286, $1,300—all, Linda Horn Antiques (R,T), 1015 Madison Ave., New York 10021. **Silver perpetual calendar,** #10099382, $65; **silver letter opener;** Elsa Perretti Design #10331077631, $150—Tiffany & Co., 727 Fifth Ave., New York 10022. **Three-tier French Louis XVI-style mahogany table** beside secretary desk, #1556, 21-1/4 by 14-3/4 by 28-3/4 in. high, $1,563—Baker (M). *On table:* **Ivory carriage clock,** c. 1850, #KO19, $2,200—Linda Horn Antiques (R,T), 1015 Madison Ave., New York 10021. **Opaline urn,** $295 per pr.—John Rosselli (R,T), 255 E. 72 St., New York 10021. **Framed still life with fruit,** oil on metal, 20th c., 13 by 16 in., $1,125—Karen Warshaw Ltd. *On cover:* **Checkerboard table is privately owned.** *On table:* **Antique porcelain compote,** c. 1860, part of set with plates in secretary. **White porcelain pitcher,** $125—John Rosselli. *On mantel:* **Antique porcelain vases,** with floral medallions, $5,200 per pr.; **pierced white porcelain piece,** with gilt decoration, one of set of three pieces, $3,200 for the set; **wool throw by John Copper,** $650—available through McMillen Inc., 155 E. 56 St., New York 10022.

● *Pages 76 and 77:* **Love seat,** #6822-68, 68 by 31-1/2 by 36 in. high, $3,528; **chair,** #6446, 28 by 36 by 33 in. high, $1,945; both upholstered in dog-pattern fabric #10-157, 54 in. wide, 100 percent cotton, $74 per yd.; **lectern,** #1592, 25-3/4 by 18-1/4 by 46-3/4 in. high, $2,838; **tub chair,** #1585, 28-1/4 by 30-3/4 by 38 in. high, $2,903; upholstered in leather #E-250, $18 per sq. ft., plaid #66-151, $54 per yd.; **dining table,** #1539, 52-1/2-in. diam., 29 in. high (2 20-in. leaves), $6,250; **open armchair,** #1543, 23 by 26 by 35-1/2 in. high, $2,088; upholstered in fabric #41-480, 100 percent cotton, 55 in. wide, $38 per yd.; **ottoman,** #6405, 22-3/4 by 22 by 17-1/2 in. high, $1,145; upholstered in fabric #11-146, 55 in. wide, cotton/wool, $68 per yd.; all fabric treated with Scotchgard Fabric Protector by 3M—Baker Furniture, 917 Merchandise Mart, Chicago, IL 60654. **Wallpaper,** Waverly Vertical Strié, #555790, $17.99 per roll; **curtain fabric,** "Knole," #655062, $23.50 per yd.—Waverly (R), 79 Madison Ave., New York 10016. **Sisal rugs,** 6 by 9 ft., $99 ea.—ABC International Design Rugs (R), 888 Broadway, New York 10003. **Rug,** painted in acrylic paints—Cecelia Parker, 900 Garden St., Hoboken, NJ 07030. *Sitting area:* **Red-painted screen with parrots,** $4,500; **small green majolica plate,** $60; **green Chinese plate** (holding porcelain fruit), $210; **fruit,** $125 ea.; **majolica plate,** $90; **bamboo magazine rack,** $900; **multicolored porcelain lamp** (on window table), $1,200; **rust-colored Staffordshire dogs,** and **black-and-white Staffordshire dogs,** $225 ea.—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Antique wicker table** (in front of window), $2,500; **wooden tea caddy,** $1,400; **majolica plate,** c. 1860, $125; **antique needlepoint pillows,** $350 ea.; **wooden box** (on coffee table) $1,400—Macy's Corner Shop Antique Gallery (R), 151 W. 34 St., New York 10001. **Fireplace, poles and finials** painted by Michael Goodrich, 26 E. 13 St., New York 10003. **Greek-key mirror,** $1,000; **Staffordshire dog,** $1,050 per pr.—John Rosselli. **Wooden reproduction dolphin clock,** $1,000—Macy's. **Small hurricane lamps,** $90 ea.; **tall hurricane lamp,** $125; **St. George leaf plate** and **St. Vladimir leaf plate,** $325 ea.—Mottahedeh (M),

(Continued on page 142)

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PRODUCT INFORMATION

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225 Fifth Ave., New York 10010. *On dining table:* **Green service plate,** $75 ea.; **single shell sweetmeat,** $45; **quail box,** $150 ea.; **column candlestick,** $60 ea.; **Torquoy green 5-pc. place setting,** $90—Mottahedeh. **Napkins,** Liz Waine Designs, $18 ea.—Barneys New York, 106 Seventh Ave., New York 10011. **Green oval wire planter,** $375—John Rosselli.

● *Pages 78 and 79:* **Bow-front black chest,** with painted decoration, #1569, 36-3/4 by 21 by 33-1/2 in. high, $4,188—From the McMillen Collection, Baker Furniture Co. (M), 917 Merchandise Mart, Chicago, IL 60654. **Silver-plate gallery tray,** c. 1880, $220; **crystal vase,** $275; **blue enamel-topped perfume bottle,** $325; **pink enamel-topped bottle,** $825; **yellow enamel-topped jar,** $575; **green enamel-topped bottle,** $525; **bottle with sterling top,** $325—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Glass obelisks,** 19th c., $2,700 per pr.—John Rosselli (R,T), 255 E. 72 St., New York 10021. **Weimann botanical prints,** from a series of six, #M14051, $675 ea.—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003. **Blue Canton dinner plate,** $35; **"Lowestoft Rose" dish,** $75—Mottahedeh (M), 225 Fifth Ave., New York 10010. **Oval Portuguese basket,** #ALB002, $40—Adele Lewis (R,T), 227 W. 29 St., New York 10001. **Needlepoint pillows,** $210—S. Chapell (R), 1019 Lexington Ave., New York 10021. **Black lacquer reproduction Victorian bed,** #1522.05, [illegible] by 86 by 66-1/2 in. high, $6,500; **tête-a-tête,** #6498, [illegible] by 32 in. by 28 in. high, $2,778; upholstered in #41-3[illegible] 54 in. wide, rayon/cotton, $36 per yd.; **black faux-bamboo benches,** 1517, 17 by 17 in. high, $1,038 COM [illegible] Baker Furniture. **"Brant Point Stripe" in Sweetheart** (on bamboo benches), 54 in. wide, 100 percent cotton, $21 per yd.—Waverly (M), 79 Madison Ave., New York 10016. **Upholstered chair,** #6446, 28 by 36 by 33 in. high, $1,505; **ottoman,** #6446-11, 26 by 22 by 16-1/2 in. high, $618; both upholstered in floral #58-100 (also on bed dust ruffle), 54 in. wide, 100 percent cotton, $24 per yd.; **Louis XV-style chair,** #1576, 25-1/2 by 26-1/2 by 36 in. high, $2,980; upholstered in flamestitch #102-001, 55 +in. wide, cotton/silk, $149 per yd.; **twig gilt mirror,** #1512, 31-3/4 wide by 43-1/2 in. high, $4,738—Baker Furniture Co. (M), 917 Merchandise Mart, Chicago, IL 60654. **Portuguese floral needlepoint rug,** 9 by 12 ft., $5,400—Kamdin Designs (R,T), 791 Lexington Ave., New York 10021. **Dotted voile curtain fabric,** 51 in. wide, 100 percent cotton, $35 per yd.—Country Swedish (R), 35 Post Rd. W., Westport, CT 06880; all fabrics treated with Scotchgard Fabric Protector by 3M. **"Pom-Pom" curtain trim,** #11243, $1.59 per yd.—M&J Trimming (R), 1008 Ave. of the Americas, New York 10018. **Bed cover,** with lace border, #133713, $375—Scandia Down Shop (R), 1011 Madison Ave., New York 10021. **"Winterset"** white lace pillowcase, $30 per pr.; **standard sham,** $80; **12-in.-sq. pillow,** $40; **"Ascot" neckroll,** blue-and-white-striped, $42; **breakfast pillow,** $42; **"Mayfair" floral standard pillowcase,** $27 per pr., all cotton, by Liberty of London for Martex—Martex (M), a division of WestPoint Pepperell, 1221 Ave. of the Americas, New York 10020. **Hand-painted pillow with pink roses,** silk, $975; **Chippendale bed engravings,** $425 ea.; **18th-c. English prints,** #9-14, $475 ea.; **small brass frame** (on wall), $265; **Meissen plaque painted with fruits and flowers,** $1,500—Charlotte Moss (R), 131 E. 70 St., New York 10021. **Gilt-framed botanical prints** (left of bed), $70 to $120—Framed Picture Enterprise (M), PO Box 422, Memphis TN 38101. **Green plant stand,** 1930s, 10 by 48 in. high, $1,500 per pr.—Tom Ballan Antiques (R,T), 1148 Second Ave., New York 10021. **Porcelain garden stool,** $650—Asian House (R), 888 Seventh Ave., New York 10019. **Set of antique miniature furniture,** $3,600 for four—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Throw,** $650; **black table lamps,** $900 ea. without shade—McMillen Inc., 155 E. 56 St., New York 10022. **Antique andirons,** $1,250; **fireplace tools,** $1,800; **American brass fire fender,** $625—Wm. H. Jackson Co. (R,T), 3 E. 47 St., New York 10017. **Wedgwood creamware armorial basket and stand** (on bedside table), #PC4, c. 1785, $975—Karen Warshaw Ltd. (R,T), 167 E. 74 St., New York 10021. **Leedsware dessert plate** (on garden seat), #AL/37, $49.50—Foreign Advisory (M), Rte. 1, Polks Rd., Princess Ann, MD 21853. **"Castle Rose" cup and saucer** (on garden seat), $75; **"Lowestoft Rose" teapot** (in niche), $200—Mottahedeh (M), 225 Fifth Ave., New York 10010. **Small antique engravings** (in niche), $70 to $200—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Yellow wall paint,** #318; **white trim,** #876—Benjamin Moore Paints (M); 800-344-0400.

SCENARIOS FOR THE SEASON

● *Pages 80 and 81: Left:* **All flowers**—Elizabeth Ryan for Elan Flowers (R), 148 Duane St., New York 10013. **"Fleur de Lys" bone china plates,** red, $63 per dinner plate—Spode (M), 41 Madison Ave., New York 10010. **"Clodagh" crystal goblets; claret wineglasses,** $64 ea.—Waterford Wedgwood (R), The Americana, 2114 Northern Blvd., Manhasset, NY 11030. **Hand-painted linen napkins,** by Liz Wain, ice green, $22 ea.—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. **Mercury-glass salt cellar,** $120—John Rosselli (R,T), 255 E. 72 St., New York 10021. **"King Richard" sterling-silver flatware,** $450 per 5-pc. place setting—Towle (M), 225 Fifth Ave., New York 10010. *Right:* **"Rothschild Stripe" tablecloth fabric,** Lavender, cotton/rayon/linen blend, 50 in. wide, $128 per yd.—F. Schumacher & Co. (T), 79 Madison Ave., New York 10016. **Orange tole cachepots** (on mantel), $300 ea.—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Bee's-wax candles,** 9 in., $21 per 4 prs.—Hiawatha Farm (R), Owego, NY 13827; $1 for catalog. **"Dyonisos" crystal wine decanter,** $265—Baccarat (R), 625 Madison Ave., New York 10021.

● *Pages 82 and 83:* **All flowers**—Twigs (R), 381 Bleecker St., New York 10014. **"Claviers" tablecloth fabric,** Cornflower, 100 percent cotton, 55 in. wide, $84 per yd.—Osborne & Little (T), 65 Commerce Rd., Stamford, CT 06902. **"Blue Aves" bone china salad plates,** $43 ea., **"Grenville" dinner plates,** $49 ea.—Royal Crown Derby (M), Royal Doulton, 700 Cottontail Ln., Somerset, NJ 08873. **"Allure" crystal iced beverage glasses and wineglasses,** $25 ea.—Lenox Crystal (M), 100 Lenox Dr., Lawrenceville, NJ 08648. **"Riviera" pique napkins with snowdrop lace,** white, 100 percent cotton, $15 ea.—Sybaritic Industries, Ltd. (M), 115 Tompkins Ave., Pleasantville, NY 10570. **"Sheraton" stainless flatware,** $75 per 5-pc. place setting—Oneida, Ltd. (M), Oneida, NY 13421. **"Blue Canton" porcelain tureen,** #HC93, $550 (with platter); **oblong platter,** #HC120, $225; **pitcher,** #HC113, $125; **assorted creamers,** $50 to $55—Mottahedeh (M), 225 Fifth Ave., New York 10010. **Painted obelisk planters,** $65 ea. without flowers; from $80 ea. with flowers—Twigs (R), 381 Bleecker St., New York 10014. **Bee's-wax candles,** $21 per 4 prs.—Hiawatha Farm, (R), Owego, NY 13827; $1 for catalog.

■ *Pages 84 and 85: Left:* **"Blue Canton" small pitcher,** #HC114, $55—Mottahedeh (M), 225 Fifth Ave., New York 10010. **Painted obelisk planter**—Twigs (R), 381 Bleecker St., New York 10014. *Right:* **Cranberry topiary**—Elizabeth Ryan for Elan Flowers (R), 148 Duane St., New York 10013. **Orange tole cachepot,** $300—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Miniature ice cream fruits,** $8.50 per doz., plus shipping—St. Clair Ice Cream Co. (MO), 1 Hanford Place, S. Norwalk, CT 06854. **"Famille Verte" porcelain dessert plates,** #Y1672, $35 ea., and **teapot,** #Y1682, $150—Mottahedeh (M), 225 Fifth Ave., New York

10010. **Bamboo two-shelf folding plate stand,** $2,400—John Rosselli (R,T), 523 E. 73 St., New York 10021.

A WARMER SHADE OF WHITE

■ *Page 87: Designer:* Stephen Mallory of Stephen Mallory Associates, 170 E. 61 St., New York 10021. **Bronze torso on coffee table**—Anthony Ralph Gallery (R,T), 43 E. 78 St., New York 10021. **Tapestry,** c. 1570, "Feuille de Choux aux Oiseaux et aux Dragons"—Chevalier (R,T), 157 E. 64 St., New York 10021. **Giacometti cat on console table**—De Lorenzo (R,T), 958 Madison Ave., New York 10021.

■ *Pages 90 and 91:* **Art Deco Japanese bronze figures on bedside table**—Joseph Rondina (R,T) 27 E. 62 St., New York 10021.

FRESH FRUIT

■ *Pages 92 and 93:* **Side chairs,** Louis XIII reproductions, frames only, $825 ea.—Pierre Deux (R), 870 Madison Ave., New York 10021. **"Bradley Theorem" fabric on chairs,** folk-art reproduction from Colonial Williamsburg, $34 per yd.—F. Schumacher & Co. (M), 71 Madison Ave., New York 10016; call 800-423-5881 for stores near you. **Cricket table,** #1175-37, pine reproduction, $315—Lane Furniture (M), PO Box 151, Altavista, VA 24517. **Floor clock,** reproduction with hand-painted grapes, $995—Domain (R), 51 Morgan Dr., Norwood, MA 02062. **Plains Collection wallcovering,** "Nuage," with stipple effect, #WN137, $40.50 per roll—Osborne & Little (T), at Westport Interiors (R), 254 Post Rd. East, Westport, CT 06880. **Wallpaper border,** "Theorem Border" #5937C, $9 per yd.; **curtain fabric,** "Grape Arbor," from the Abby Aldrich Rockefeller Folk Art Collection, 100 percent cotton, $30 per yd.—F. Schumacher, 71 Madison Ave., New York 10016. **Large theorem,** hand-painted, $700—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Small apple prints,** $21.50 ea.; **apple on Canton plate** and **strawberries in cup prints,** $25 ea.—The Friends (M), PO Box 464, Frederick, MD 21701, available at the Museum of American Folk Art Gift Shop (R), 62 W. 50 St. New York 10019, and 2 Lincoln Sq., New York 10024. **Ceramic fruit** by Barbara Eigen: French melon, $50; gold musk melon, $80; melon (sugar), $36—Eigen Arts, 150 Bay St., Jersey City, NJ 07302. **Pitcher** (holding flowers), $130—Fitz and Floyd (M), PO Box 815367, Dallas, TX 75381-65367. **Limoges pear,** 2-3/4 in. high, $135—The Gallery Shops, Winterthur Museum and Gardens (R), Rt. 52, Winterthur, DE 19735.

■ *Pages 94 and 95:* **Settee,** decorated country-French, #4740350, $1,195—Habersham Plantation (M), PO Box 463, Clarkesville, GA 30523. **Green wood chairs,** $250 ea.—Added Oomph (M), PO Box 6135, High Point, NC 27262. **"Boschetto" fabric on settee cushion and chair seats,** 50 percent linen, 38 percent cotton, 12 percent nylon, $63 per yd.—Designers Guild (T), available through Osborne & Little at Westport Interiors (R), 254 Post Rd. East, Westport, CT 06880. **Metal breakfast table,** "Parisienne" old iron finish shown, $365—Classic Impressions by Woodard, a Crown Leisure Products Company (M), 317 S. Elm St., Owosso, MI 48867. **Fabric on walls, for tablecloth and pillows,** "Cavaliere" in peach, 100 percent cotton chintz, $33 per meter (39 in.); also on pillows, **"Monferrat,"** $28 per meter and **"Manosque,"** $32 per meter, both 100 percent cotton, all fabrics plus shipping—Designers Guild (M,R), 26 Old Church St., London SW3 5BY. **Three-tiered plant holder,** painted wire, $525—Macy's Herald Sq. (R), 151 W. 34 St., New York 10001. **Fruit botanical prints,** $300 ea.—Limited Editions (R), 253 E. 72 St., New York 10021. **Urn,** ROART, 24 in. high, $635—Country Floors, Inc., 15 E. 16 St., New York 10003. **Melon teapot,** $80; **creamer,** $32; **sugar dish,** $36—Eigen Arts, 150 Bay St., Jersey City, NJ 07302. **Flatware,** $50 to $85 per place setting—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. **Dinnerware,** Mikasa "Luscious," $90 per 20-pc. set—J.C. Penney (R), 5430 LBJ Freeway, LC3, 7th Floor, #150, Dallas, TX 75240. **Napkins,** $8.95 ea.—Adrien Linford, 1320 Madison Ave., New York 10128. **Ceramic vase,** "Wicker," actually base for a canister, $285 per set of three canisters—Fitz and Floyd, PO Box 815367, Dallas, TX 75381-65367. **Doorstop,** $29.50—Jenny B. Goode (R), 11 E. 10 St., New York 10003.

■ *Pages 96 and 97: Library:* **Richmond wing chair,** #50-1317, $750—Pennsylvania House, 137 No. 10 St., Lewisburg, PA 17837; 800-782-9663. **"Cerise" fabric on wing chair,** #5086, 100 percent cotton, $66 per yd.—Rose Cumming at Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830. **Ottoman,** #2041, $765—Harden Furniture (M), 1 Mill Pond Way, McConnellsville, New York 11340. **Silk and cashmere throw,** by Diane Sabbarese, $975—Treadles (R), 351 Bleecker St., New York 10014. **Wheatback open armchair,** fruitwood finish, #1413, $943 COM—Pearson Division of Lane, PO Box 2838, High Point, NC 27261. **"Filoli Tapestry" on chair,** #36173.01, linen/cotton, $80 per yd.—Brunschwig & Fils at Anne Mullin Interiors. **Hand-painted screen,** $4,000—Andrew Kolb & Son Ltd. (R), 112 Madison Ave., New York 10016. **Pine mantel,** one of a kind, $2,200—Great American Salvage Co. (R), 34 Cooper Sq., New York 10003. **Fruit-basket fireboard,** #1194-B, hand-painted trompe l'oeil, $562.50—Port Royal (M), PO Box 399, Gastonia, NC 28053-0399. **"Pennsylvania Bars" runner,** from The Talcott Collection, Colonial Williamsburg Foundation, Abby Aldrich Rockefeller Center, #1-E-1, 27 by 7 ft., $189—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Shelves with Chippendale cutouts,** $40 ea.—Magnolia Traditions (M), 1309 Ingalls Ave., PO Box 254, Pascagoula, MS 39567. **Plates** (on brackets), $47 ea.—Fitz and Floyd, PO Box 815367, Dallas, TX

(Continued on page 144)





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PRODUCT INFORMATION

Continued from page 143

75381-65367. **"Pomegranate" wallcovering** and **"Directoire" border,** $7–$40 per roll, collection available in spring 1990—designs by Marcie Vesel Bronkar for Katzenbach & Warren (M), 204 E. 58 St., New York 10022. **Metal tree on mantel,** one of a kind, $1,800—John Rosselli (R, T), 523 E. 73 St., New York 10021. **Antique fruit botanical prints** (on ottoman), $310 to $425—Lucy Campbell, available through Judy Cormier, 164 E. 72 St., New York 10021. *Bedroom.* **Headboard,** queen size, rouched border, #88-125C, $850—Century Furniture, PO Box 608, Hickory, NC 28603. **"Villandry" fabric on headboard and dust ruffle,** #7345, 100 percent cotton chintz, $47.25 per yd.—Bassett McNab at M.A. Jackson & Co., Yellow Monkey Village, Rte. 35, Cross River, NY 10518. **Wicker chaise,** diamond bistro lounge in gray-jade (available in six colors), $633 as shown with cushions—Palecek (R), PO Box 225, Station A, Richmond, CA 94808. **"Orchard Chintz" fabric on chaise and round table,** Duck Egg, $25 per yd.; **tassel fringe,** sand/cream, cotton/viscose, $11.50 per yd.; **"Medallion" Nottingham lace at window,** $18 per yd.—Laura Ashley, 714 Madison Ave., New York 10021. **"Finistere" wallcovering on screen,** paper-backed viny, $140 per roll—Galacar & Co., available through Carleton V at Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830. **"Dionysos" fabric on wall,** from Benaki Collection, adapted from a 14th-c. plate, 59 percent linen, 41 percent cotton #78912, $45 per yd.—Brunschwig & Fils at Anne Mullin Interiors. **"Charisma" sheets,** queen flat and fitted, $85 ea.; **pillowcase,** standard/queen, $60—Fieldcrest (M), 60 W. 40 St., New York 10018. **"Basket of Fruit With Quince" needlepoint pillow** (on bed): kit, $125; finished,: $380—Thimbelina, c/o Gansett Snuggery (R), Main Street, Amagansett, NY 11930. **Quilt,** c. 1940, $650—Susan Parrish (R), 390 Bleecker St., New York 10014. **"Berries" cup and saucer,** designed by Bill Goldsmith, $282 per set of six—Deruta (M), 225 Fifth Ave., New York 10010. **Lamp,** $750; **shade,** $60—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Fruit botanicals,** reproductions, $95 (ea.)—J. Pocker & Son (R), 824 Lexington Ave., New York 10021. **Napkin** (in tray), $8.95—Adrien Linford, 1320 Madison Ave., New York 10128. **Fruit plate,** $135 per set of six—Jenny B. Goode, 11 E. 10 St., New York 10003.

■ *Pages 98 and 99:* **Tufted-back love seat,** #8501-68, $1,295 COM—Frederick Edward (*M*), 115 Wamsutta Rd., Morganton, NC 28655. **"Yarmouth" fabric on love seat,** #8912-C, Teflon finish, 100 percent cotton chintz, $20 per yd.—Cyrus Clark (M), 267 Fifth Ave., New York 10016. **Slipper chair,** #483, rope trim with ties and tassels, $780 COM—Baker Furniture (M), 917 Merchandise Mart, Chicago, IL 60654. **Wheelback chair,** #1415, $725 COM— Heritage Furniture, division of Drexel Heritage (M), Drexel, NC 28619. **"Blackberry" fabric on slipper chair and wheelback chair,** red, #5089-1, 100 percent cotton, $66 per yd.—Rose Cumming at Westport Interiors (R), 254 Post Rd. East, Westport, CT 06880. **Cocktail table,** amber finish, #635-01, with Queen Anne pull-out candlestands, $743—Hickory Chair, PO Box 2147, Hickory, NC 28603. **Bookcase-secretary,** #6386, $5,959; **pedestal side table,** #6365, $1,900; both designed by Mario Buatta—John Widdicomb (M), available at B. Altman & Co., 34 Street and 5 Avenue, New York 10016. **Painting,** $900—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Cherry pillow,** $240—Branca, 112 W. Illinois St., Chicago, IL 60610. *On side table:* **Wine cooler,** #21/120 (holding flowers), $167.50—Fitz and Floyd. **Frame** (with cherry card), "Orchard Chintz," #K198, 5 by 7 in., multigray, $19.50—Laura Ashley, 714 Madison Ave., New York 10021. **Pear botanical** (in gold frame)—Sweet Nellie, 1262 Madison Ave., New York 10128. **Lemon Limoges box,** $1,125—Tiffany & Co. (R), 727 Fifth Ave., New York 10022. **Lace napkin,** $10 to $15 ea.—Wolfman-Gold & Good Company. (R), 116 Greene St., New York 10012. *On cocktail table:* **Cake stand,** $59.50; **ceramic tray,** $95—Jenny B. Goode (R), 11 E. 10 St., New York 10003. **"Compote" tea service,** designed by Bill Goldsmith; teapot, $132; cups and saucers, $282 per set of six; creamer, $42; sugar, $70—Deruta. *On bookcase, top shelf:* **Dishes,** $117 per set of six—Avventura (R), 463 Amsterdam Ave., New York 10024. **Teapot,** $55—Jenny B. Goode, 11 E. 10 St., New York 10003. *Second shelf:* **Cherry plate,** $50—Keesel & Mathews, 1244 Madison Ave., New York 10022. **Peach botanicals,** $15 ea.—Sweet Nellie, 1262 Madison Ave., New York 10128. **Brown-bordered plate,** one of a kind, $90—Limited Editions (R), 253 E. 72 St., New York 10021. **Fruit-bordered plate,** $10—Jenny B. Goode. **Picture easels,** $10 per set of two—Gardener's Eden (MO), PO Box 7307, San Francisco, CA 94120-7307. *Bottom shelf:* **Plate, Mikasa,** $90 per 20-pc. set—J.C. Penney, 5430 LBJ Freeway, LC3, 7th Floor, #150, Dallas, TX 75240. **Pear on stand,** $15—Sweet Nellie. **Blueberry concertina file,** #F685, $24—Laura Ashley (MO), 1300 MacArthur Blvd., Mahway, NJ 17430; 800–367–2000. **Botanical notecards,** #017999, $12 per set—Laura Ashley. **Fruit holder,** $375—John Rosselli. **Ceramic apple,** $36 ea.—Eigen Arts, 150 Bay St., Jersey City, NJ 07302. **Silk pillow with hand-painted pineapple,** $975—Charlotte Moss (R), 121 E. 70 St., New York 10021. **Wall stencil** painted by Sarah Nesbitt, 122 Garden St., Hoboken, NJ 07030.

SUBURBAN UPDATE

■ *Pages 102 and 103: Architects:* Peter Shelton, Lee F. Mindel of Shelton, Mindel & Associates, 216 W. 18th St., New York 10011. *Associate in charge:* Michael Neumann. *Interior designer:* Helen Elkner. *Landscape architect:* Nancy Haseley, 80 W. 40th St., New York 10018. *Landscape contractor:* ADM Landscape Corp., 196-45 Dunton Ave., Holliswood, New York 11423. Area of house: 4,500 sq. ft. Size of lot: 2 acres. Structure: wood. Exterior building materials: bluestone and clapboard. Roof: slate. Floor: bluestone and oak. **Paint/stains**—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645. **Hardware**—Baldwin Brass Center (distributor), 1142 Second Ave., New York 10021. **Windows, doors**—J. Zeluck Inc. (M), 5300 Kings Highway, Brooklyn, NY 11234. **Outdoor furniture**—Weatherend Estate Furniture (M), PO Box 648, Rockland, ME 04841. **Descamps royal blue and white bath sheets,** $52 ea.—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012.

■ *Pages 104 and 105: Bottom right:* **Lighting,** custom-designed by Shelton, Mindel & Associates with Baldinger Architectural Lighting—Baldinger Architectural Lighting (M), 19-02 Steinway St., Astoria, New York 11105. **Rug,** custom-designed by Shelton, Mindel & Associates with V'Soske—V'Soske (T), 155 E. 56 St., New York 10022. **Round table, coffee table, chairs**—Shelton, Mindel & Associates Furniture Collection at Luten Clarey Stern (T), 1059 Third Ave., New York 10021. **Sofas and armchairs,** custom-designed by Shelton, Mindel & Associates. **Fabrics on sofas and armchairs**—Clarence House (T), 979 Third Ave., New York 10022. **Fabric for chairs**—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Upholsterer for sofas and armchairs**—Ernest Mandel, Ernest Studios (T), 207 E. 84 St., New York 10028. **Jennifer Bartlett print,** "In the Garden," #116", 1982–83, silkscreen, 29-1/4 by 38-1/4 in., AP vii/xv, $10,000—Paula Cooper Gallery (R), 155 Wooster St., New York 10012. **Arthema clear glass bowl,** $270; **Chiellini chess set,** $165; **Swid Powell silver bowl by Richard Meier,** $425—The VLS Collection (R), 765 Madison Ave., New York 10021. **Palladian bird feeder,** $120—Lexington Gardens (R), 1008 Lexington Ave., New York 10021.

(Continued on page 146)

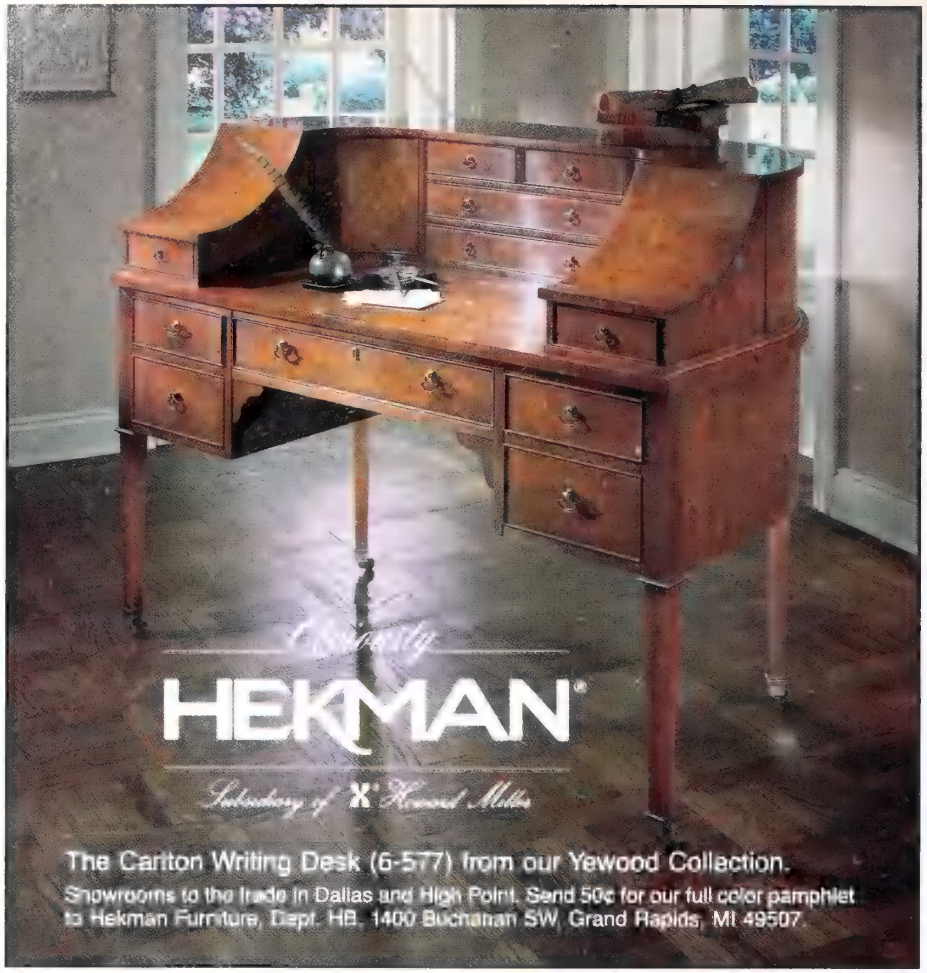


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PRODUCT INFORMATION

Continued from page 144

CLOSE-UPS

■ *Page 107:* **Black lacquer étagère,** with Japanese-style gold decorations, from the McMillen Collection, 29-3/4 by 72-1/2 in. high, #1591, $4,375—Baker Furniture Co. (R), 917 Merchandise Mart, Chicago, IL 60654. **Staffordshire pottery dog** (made into lamp), English, 19th-c., $600—John Rosselli (R,T), 523 E. 73 St., New York 10021.

CLOSE-UPS SPECIAL PROJECT

■ *Page 109. Designer:* Stephen Mallory Associates, 170 E. 61 St., New York 10021. *Bed fabricator:* Joseph Biunno, 129 W. 29 St., New York 10001. *Screen upholsterer:* Henry B. Urban, 650 First Ave., New York 10016.

ENTERTAINING PLUS

■ *Page 111:* **Flowers** by Jean Thompson at Fioridella, 1920 Polk St., San Francisco, CA 94109. *Dessert photo:* **Dessert forks and serving spoon,** "Tristan II" stainless flatware by Gorham—Gorham (M), Allendale Office Park, 1301 Attwood Ave., Johnston, RI 02919. *Caviar photo:* **"Chinese Flowers"salad/dessert plate,** fine bone china from Wedgwood—Waterford Wedgwood (M), Information Bureau, 41 Madison Ave., New York 10010.

HEARTHSIDE DINNERS

■ *Page 113:* **Cranberry glass ball vase,** 5-in., $22—The Pilgrim Glass Co. (M), 225 Fifth Ave., New York 10010; 212–679–5577; call for store nearest you. **Green Eigen plate,** $36 ea.—available at Sweet Nellie (R), A Country Place, 1262 Madison Ave., New York 10128.

■ *Pages 114 and 115. Left:* **Cobalt glass bowl,** $15—The Pilgrim Glass Co. (M), 225 Fifth Ave., New York 10010; 212–679–5577; call for store nearest you. **Luna blue plate,** 10-in. diam., $38—Zona (R), 97 Greene St., New York 10012. **Cobalt footed bowl,** $10—Keesal & Mathews (R), 1244 Madison Ave., New York 10128. **Napkin,** $12—Sweet Nellie (R), A Country Place, 1262 Madison Ave., New York 10128. *Right:* **Blue floral charger,** $23; **Eigen terra-cotta–colored bowl,** $24—Keesal & Mathews (R), 1244 Madison Ave., New York 10128. **Napkins**—Sweet Nellie. **Double-handled soup bowl,** available with plates, $18 per set of 4 (8 pcs.)—Williams-Sonoma (MO), Mail-Order Dept., PO Box 7456, San Francisco, CA 94120-7456; 415–421–4242; call for store nearest you.

MAIL-ORDER FOOD

■ *Pages 116 and 117. Left:* **Wooden dough bowl,** $24—Zona (R), 97 Greene St., New York 10012. **Crock of English Stilton,** $18 plus shipping—Dean & Deluca Importers (MO), 560 Broadway, New York 10012; 800–221–7714. **Round willow tray,** $25 per set of 6; **cheese knife,** $5—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. **"Maytag Blue" American blue cheese,** 2-lb. wheel, $15.50 plus shipping—Maytag Dairy Farms, PO Box 806, Newton, IA 50208; 800–258–2437. **Alder-smoked king fillet of salmon,** 1.5 lb., $39.95, includes shipping—Port Chatham Gourmet Smoked Seafoods (MO), 632 NW 46 St., Seattle, WA 98017; 800–872–5666. **Cheese knife with ivory-colored handle,** $5—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. **Staffordshire cup,** $18—Cachet (MO), c/o Judy Rosley, 200 E. 74 St., New York 10021. **"Luna" blue mug,** $21—Zona (R), 97 Greene St., New York 10012. **Plaid flannel napkin,** Michael Formica for Chateau X For Detail, Georgetown Park Mall, 3222 Mary St. NW, Washington DC, 20007. **Marionberry conserve,** $17.50 per 6 jars, plus shipping; other flavors and sizes available—Cascadian Farm (MO), PO Box 10, 5375 Highway 20, Rockport, WA 98283; 206–853–8175. **Apples butter,** four 1/2-lb. jars, $21.50 ppd.—Cafe Beaujolais Bakery (MO), PO Box 730, Mendocino, CA 95460; 800–332–3446. **Sour cherry spoon fruit,** 9 oz., $5; **black cherry spoon fruit,** 9 oz., $5.25; **boysenberry spoon fruit,** $5.50; plus shipping; other flavors available—American Spoon Foods (MO), PO Box 566, Petoskey, MI 49770; 800–222–5886. **Gold-rimmed white gold demitasse cup and saucer,** $3.75—Pottery Barn (R), 250 W. 57 St., New York 10019. **Belgian chocolates,** 1/2-lb. assorted box, $17 plus shipping; other sizes available—Le Chocolatier Manon (MO), 907 Broadway, New York 10010; 212–995–9490. **Spanish Marcona almonds,** 1-lb. tin, $11 plus shipping—Pamela Krausmann's Notebooks (MO), 496 La Guardia Place, Dept. 183, New York 10012; 212–473–8002. **Chocolate-stuffed figs,** 6 per giftbox, $10 plus shipping—Fran's (MO), 2805 E. Madison St., Seattle, WA 98112; 206–322–6511. **Almond-butter toffee,** 10 oz., $9.95; **triple-chocolate-almonds,** 9-oz., $9.50; **mint-chocolate almonds,** 8-oz., $7; choice of any two above, $24.95; shipping plus handling included—Cocolat (MO), 2457 Ninth St., Berkeley, CA 94709; 415–843–1182. **Venezia light-blend coffee beans,** other flavors available—Torrefazione Italia Mail Order (MO), 320 Occidental Ave. South, Seattle, WA 98104; 800–827–2333. *Right:* **Marionberry puree,** 15 oz., $7.25 plus shipping and handling; other flavors and sizes available; **Chocolate Thunder–White Lightning Cake,** 6 in., 1 lb. 5 oz., $14.75 plus shipping and handling; **macadamia pineapple cake,** 6 in., 1 lb. 2 oz., $12.75 plus shipping and handling; other sizes available—Pacific Dessert Company (MO), 420 E. Denny Way, Seattle, WA 98122; 206–328–1950. **Gold Bar Brownie** gift tin, $15 plus shipping and handling—Fran's (MO), 2805 E. Madison St., Seattle, WA 98112. **The Nutty Fruit Confection House Classic Maxi Loaf** fruit and nut pâté, 2 lbs., $29.50 plus shipping and handling; other sizes available—The Flour Arts Pantry, 5668 Oak Grove, Oakland, CA 94618; 415–652–7044. Single orders received *by Nov. 10* can be sent via ground rate UPS, @ $5 shipping/handling; *between Nov. 11 and Dec. 1,* via 2nd air day only, @ $10 for shipping/handling. **Pecan butter balls,** "original," 8 oz., $13–$18 per lb., depending on pkg. size, plus shipping and handling; other flavors and sizes available—Monica Gourmet Foods (MO), 621 E. North St., Kalamazoo, MI 49007; 616–342–2424. **Wheat and honey cookies,** 7.1 oz., $4—Crabtree & Evelyn (MO), Box 187, Woodstock Hill, CT 06281; 800–624–5211. **Biscotti Toscani Chocolotti, Biscotti Nocciola and Biscotti Giandula dipping biscuits,** 10- to 12-oz. tins; prices vary per size of pkg.—La Tempesta Bakery Confections Inc. (R), 439 Littlefield Ave., S. San Francisco, CA 94080; 415–873–8944; for store nearest you, call Moreau Inc. (distributor), 800–722–6333.

WINE & GOOD SPIRITS

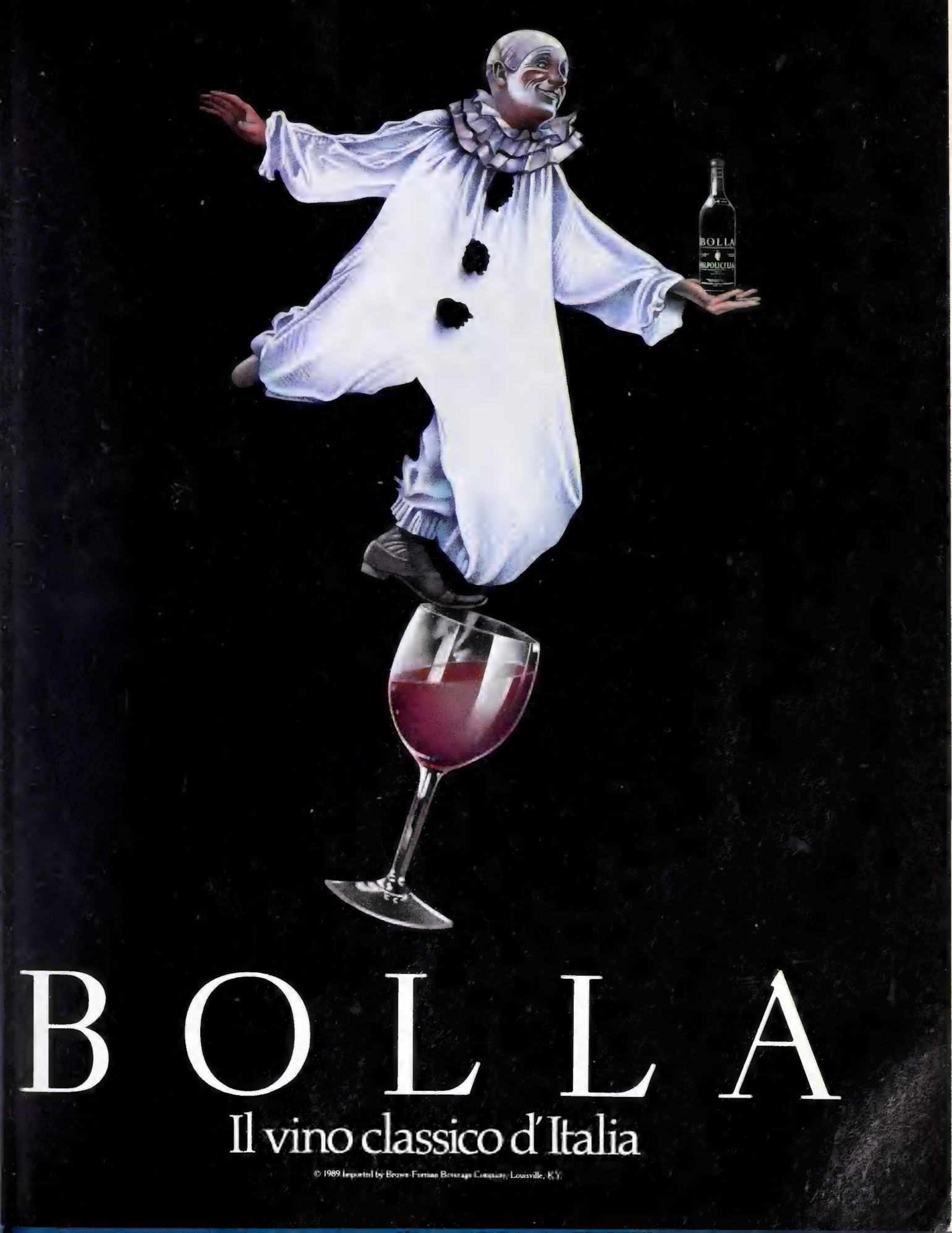
■ *Page 118:* **Copper velvet scarf,** by Velda Linnon for Chateau X, $125, available in table linen dept.—Macy's (R), 151 W. 34 St., New York 10001.

ROLE MODEL

■ *Page 166:* **Cast-stone hourglass base,** with 60-in. top; also available with travertine or glass top; **Douglas chair and ottoman,** hand-turned oak with hand-rushed seat, also available with down pillows—through designer showrooms (T), or contact Michael Taylor Designs Inc. (M), 2415 17 St., San Francisco, CA 94110; 415–558–9940. ■

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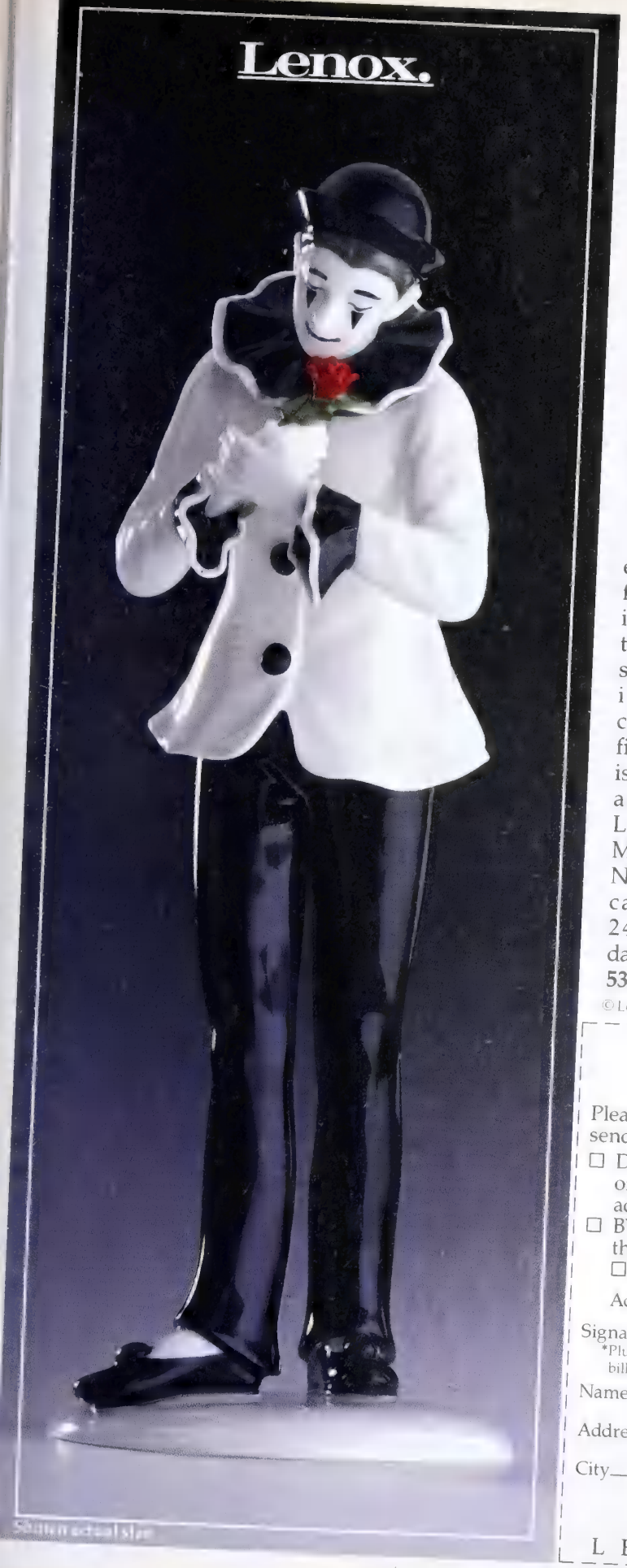
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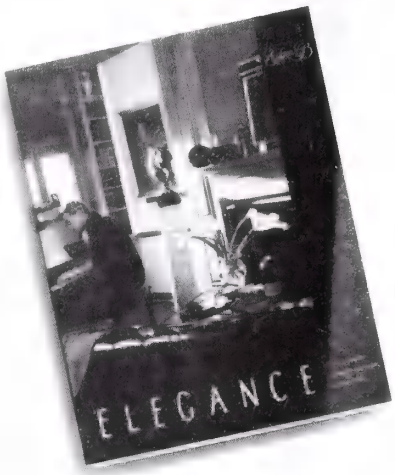
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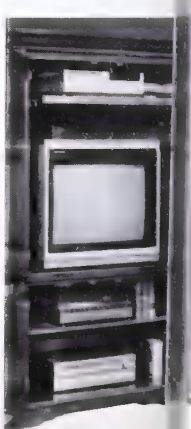


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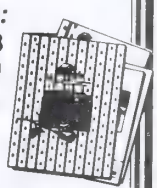
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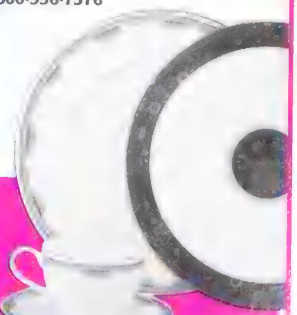
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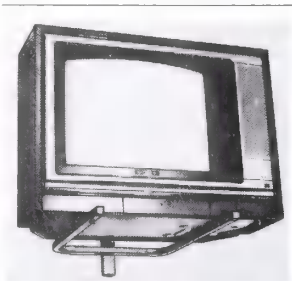
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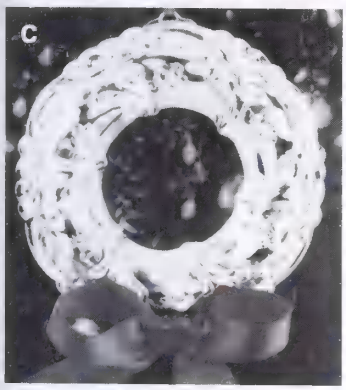
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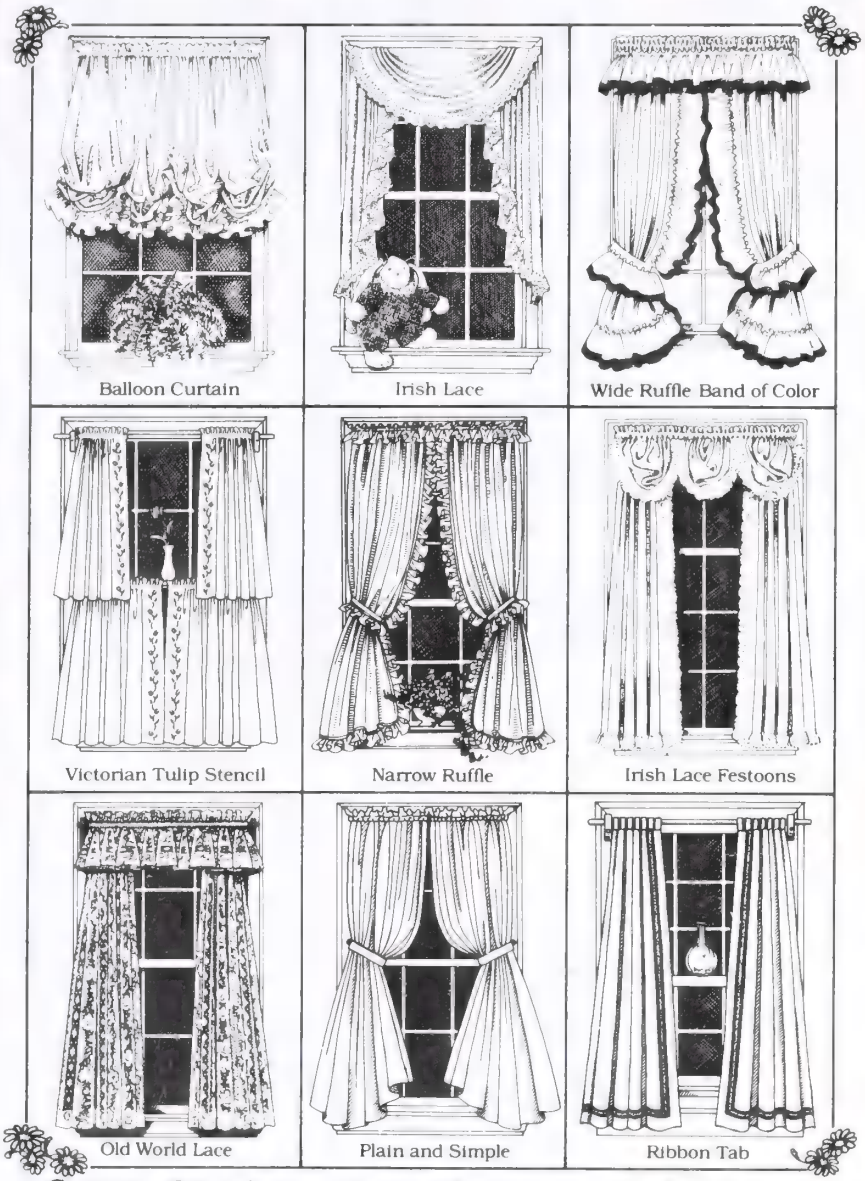
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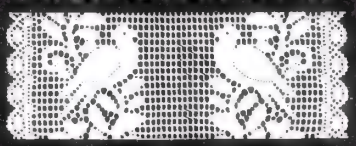
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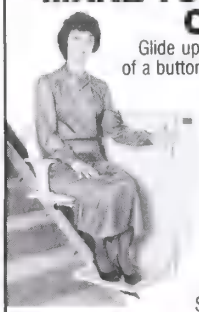
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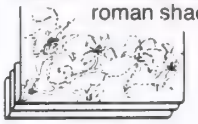
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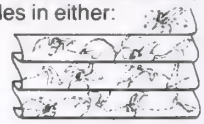
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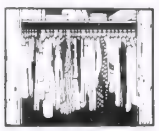
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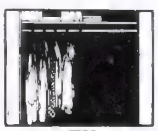


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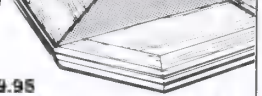
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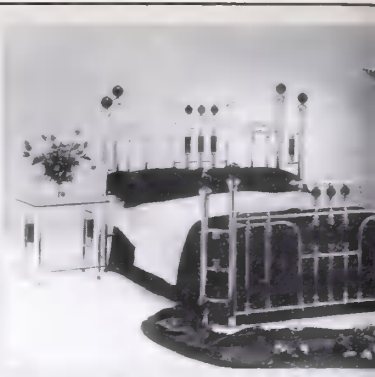
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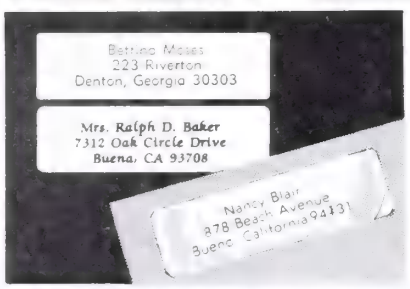
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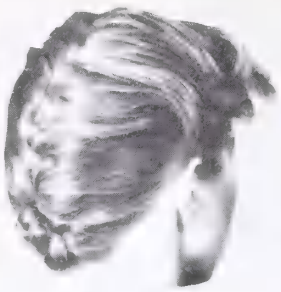
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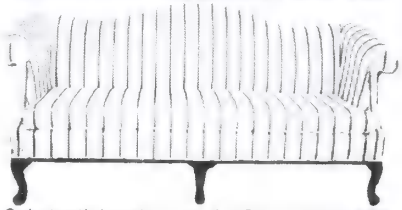


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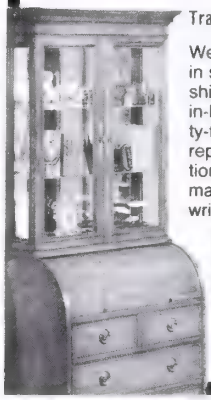
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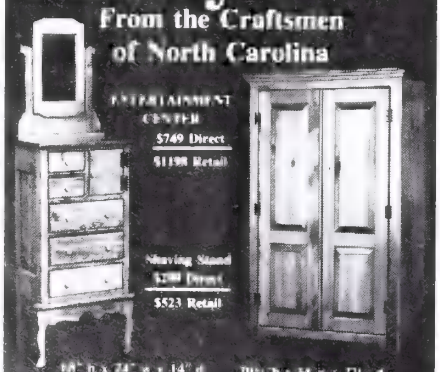
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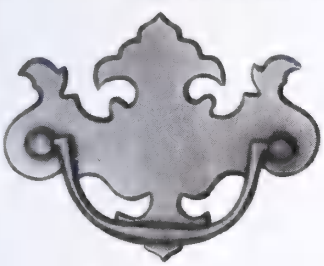
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☐ **Made of mahogany, my small table measures 25 inches high and 24 inches wide. When was this style made? What was the table used for? Mrs. R.M.V., Danville, Ind.**



In the 18th and 19th centuries, tables had a multipurpose use. Tables were used to hold a tea service, a candle, a hot-water kettle, or they served as a desk or dining table. They were moved into position for use, then placed back near the wall. Candlestands often had a tripod leg similar to that on your table, but the candlestand was usually about 28 inches high. The pineapple-shaped baluster was introduced on Federal furniture about 1810. A heavier, larger version became one of the most popular shapes used by the Empire designers after 1840. Your table's curved tripod legs and shaped top, along with the overall dimensions, suggest a design that was used from 1815 to 1840. An American-made Federal table with the desirable details found on your table would be worth from $2,500 to $3,500.

☐ **This jar is made of green and yellow glazed pottery. According to my family, it is over 200 years old. Where was it made and how was it used? D.R., Carl Junction, Mo.**



Josiah Wedgwood of England discovered a green glaze in 1759 and by 1760 had developed a yellow glaze. He soon began making a series of pieces glazed with the new colors. Teapots, sugar bowls, plates and other dishes were often shaped like plants or leaves. The cauliflower and pineapple shapes are probably the best known. Yours is a pineapple-shaped tea caddy, made to hold dry tea leaves. The pineapple and cauliflower patterns were copied by the American company Griffen, Smith and Hill, who made majolica of similar designs in the late 19th century. We have seen a full tea service of 19th-century pineapple-pattern majolica but not a tea caddy, a form that seems to have been out of style in Victorian times. We believe your caddy is about 220 years old, worth $2,000 to $3,000.

☐ **This strange picture is very colorful. The writing appears to be Japanese, but the figures do not look Oriental. What can you tell me about it? N.H.H., Akron, Ohio**



You have a Japanese woodblock print made after 1868. Japanese artists became interested in European customs and culture, and traditional Japanese woodblock-print style pictured subjects from the West. Because the Europeans were seen in the port of Yokohama, the prints are called "Yokohama," or Namban, prints. "Nambanjin" is a 16th-century Japanese name for Westerners. These prints were of little interest or value until recently. One like yours, in good condition with bright colors, is now worth over $1,000.

☐ **This teapot is decorated with grapes, peaches and leaves. It is tan and pale blue. The bottom is marked Moorcroft. Can you tell me anything about the age and value? B.L.P., Baton Rouge, La.**



Your teapot is part of a tea service by William Moorcroft that was made at the James MacIntyre & Company in England. The Pansy and Pomegranate Design was first introduced in 1910. Although grapes are part of the pattern, they are not named in the company's catalog description of this piece. The early pieces were colored pale yellow and green, while the later versions were deep purple and blue. All Moorcroft pottery is rapidly rising in value, as collectors have become more interested in the work and the designs. Your teapot is worth about $1,000.

☐ **This dressing table has brass lionhead drawer pulls and carved legs. The mirror tilts. It is made of mahogany, with some painted decoration on the trim. When was this style first popular? J.G., Fairfield, Conn.**



A cabinetmaker in the Boston area might have made a "bureau with dressing glass" like yours from 1810 to 1820. Today it would be called a Federal-style dressing table. The round legs with carved tops and a lyre-shaped mirror holder were popular features. The dressing table and mirror combination first appeared during the late Sheraton period, inspired by French designs. The style has been copied, and some examples date from the 1930s or even as late as the 1980s. An 1810 piece like yours should sell for over $20,000, while a 20th-century copy would be worth about $4,000. ■

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THE MASTER OF TH CALIFORNIA LOOK

"Golden Boy" Michael Taylor brought nature indoors—and made us all see the light

By JANE MARGOLIES

It happened almost by accident. In the early 70s, successful California designer Michael Taylor was trying out ideas in his new home/studio in Sea Cliff. He dusted off a stone garden urn and brought it inside. He added porch wicker, dramatic potted palms and slate flooring. The California look was born—and began making waves.

Instantly appealing, the style could only have sprung from California, with its rugged coastline, clear light and tradition of indoor/outdoor living. The look telegraphed comfort and ease, and turned Taylor into a design superstar. "No longer was something delicate and fine necessarily better," explains Los Angeles designer Bill Holbrook.

Taylor, movie-star handsome and six foot two, was used to bucking convention. Early on, he grabbed the spotlight by resurrecting Syrie Maugham's 1920s all-white look. Irreverent and with an unerring eye, Taylor delighted in contrasting the rough and the refined—pairing millstones with Venetian mirrors, straight-from-the-barnyard feeding troughs with exotic coromandel screens. "He loved to put simple things in a swell house," says furniture designer Mimi London, "to relax its shoulders a bit."

An instinctive impresario, Taylor gathered around him talented designers whose inventive furnishings he patronized—and who, in turn, got a career boost. Under his tutelage, Mimi London started crafting tree-trunk tables, and Ivy Rosequist began designing natural wicker. Like so many other innovators, Michael Taylor moved on to new experiments in design. Although he died in 1986, his influential California look lives on and on.■



CHRIS MEAD

THE NEW OPENNESS: Taylor's signature style lightens a Napa Valley living room (*above*) with warm-white walls, canvas fabrics and a lacy twig sculpture by Charles Arnoldi.



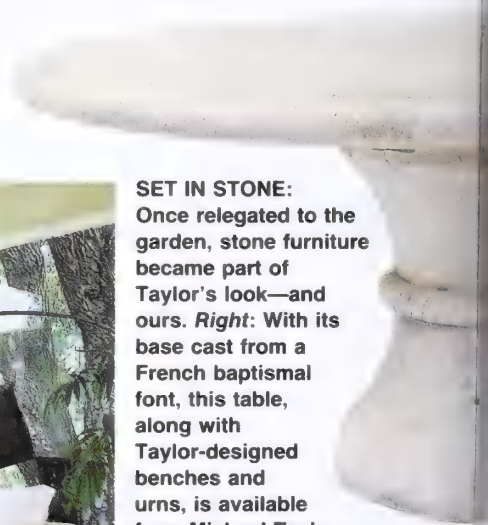
SCALING UP: Disdaining the dainty, Taylor went for big and bold—like the Adirondack-inspired chair and ottoman (*above*) that he designed in 1985. Made of solid oak with a rush seat, and characteristically overscale, the chair and ottoman are now offered by Michael Taylor Designs Inc., through designers.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

NATURE MOVES IN: Among the first to blur the boundary between indoors and out, Taylor, in this Menlo Park, Calif., sun-room (*below*), pulled in leafy plants, stone-slab tables, unpainted wicker.



RUSSELL MacMASTERS



SET IN STONE: Once relegated to the garden, stone furniture became part of Taylor's look—and ours. *Right*: With its base cast from a French baptismal font, this table, along with Taylor-designed benches and urns, is available from Michael Taylor Designs Inc.

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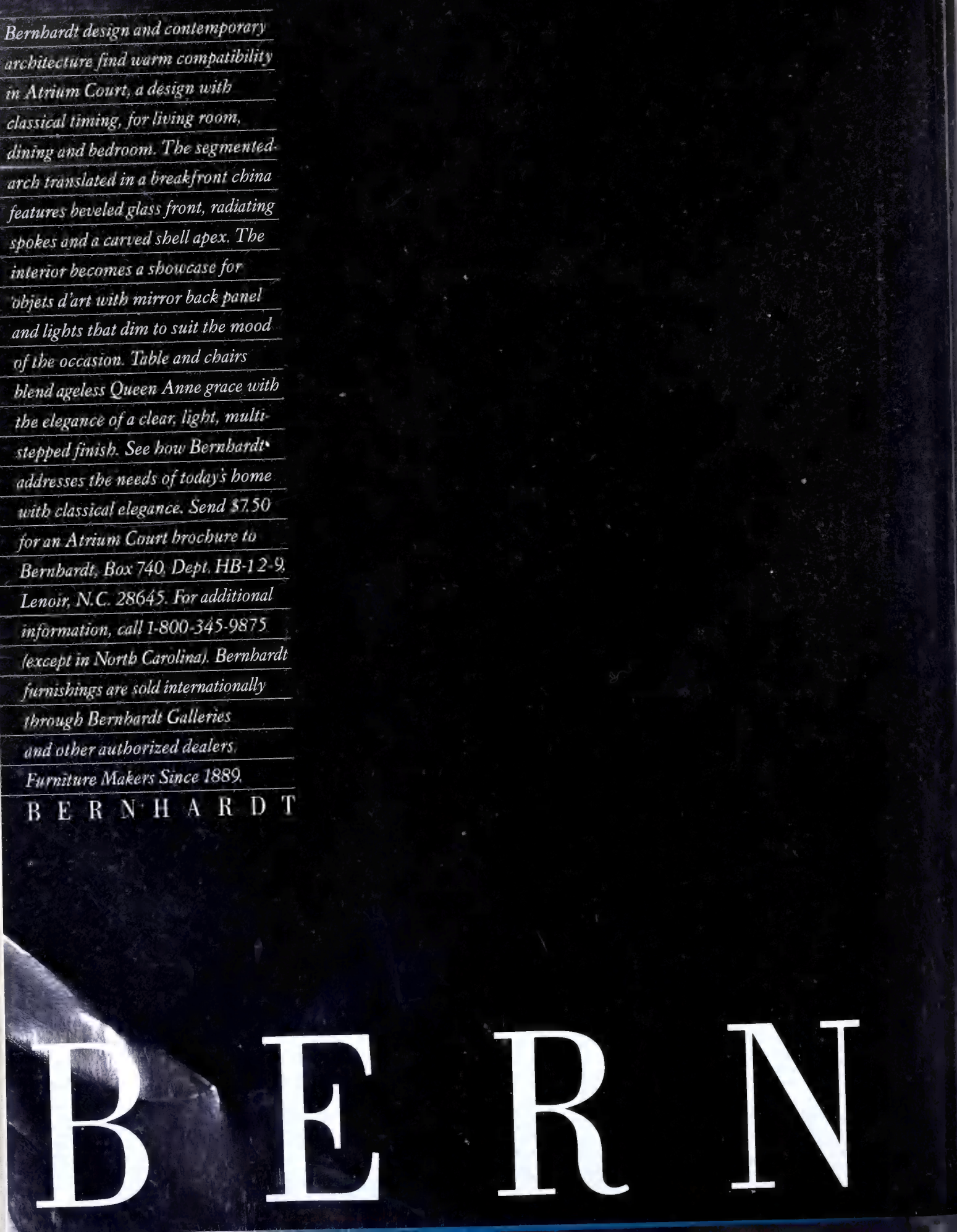


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The holiday gets spirited with special spatterware cookies and handmade Christmas-house ornaments. For more decorating ideas, see pages 49 to 61. Tiles, Country Floors, Inc. Mantel, Travis Millwork. Porcelain, Bardith, Ltd. Bear, Kelter-Malcé. Bear's chair, John Rosselli. Table, Kentshire Galleries, Ltd. Photograph, Jesse Gerstein.



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SOUTHWEST REPRESENTATIVES
The Griffith Group, Inc.
16990 Dallas Parkway, Suite 201, Dallas, TX 75248

WEST COAST
Ann Martino, Manager; **Brenda Blondy:** 3000 Ocean Park Boulevard, 2nd Floor, Santa Monica, CA 90405
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FRANK A. BENNACK, JR.: President, The Hearst Corporation
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Seasonal Greetings

Four seasons, four sculptures: timeless new Holiday gift ideas from Andrea by Sadek. Part of the world's largest porcelain bird collection, available only at the finest stores. There, you can discover the handcrafted realism and beautiful hand-painted detail that will guarantee a lifetime of nature's treasures in your home. Choose from more than 500 individual sculptures. See why Andrea by Sadek porcelains are cherished by collectors near and far for both their quality and value.

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THINKING ALOUD

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LANGDON CLAY

What makes Ebenezer Scrooge so thoroughly dislikable is not just that he's mean but that he's mean at Christmastime. Dickens writes: " 'If I could work my will,' said Scrooge indignantly, 'every idiot who goes about with "Merry Christmas" on his lips should be boiled with his own pudding, and buried with a stake of holly through his heart.' "

In contrast to Scrooge's outrageous meanness are the innocence and strength of Tiny Tim's love and belief. But then there's the miracle on that Christmas Eve, when a repentant Scrooge finally opens his closed heart and tells the Ghost of Christmas Yet to Come, "I will honour Christmas in my heart, and try to keep it all the year."

Though few people, fortunately, are as mean as Scrooge, or undergo as complete a transformation, a minor miracle does happen for many of us at Christmastime. When we find ourselves getting bound up in the obligations of the season, there will be one special moment that will turn life from hectic to joyful. For me, it can be a moment caught during a snowy afternoon as I unpack our old ornaments and come across some dog-eared treasures made by my children when they were six and seven. As I finger these battered ornaments, memories of Christmases past will come flooding back to me. And that infectious Christmas spirit will have captured my heart once again.

I believe that if you let it, Christmas will bring out the best in you. It's the one time of year when we have license to act corny, sentimental, and to express without reserve our love for family and friends.

For instance, I love to gather a group of friends and troop from house to house caroling—something we'd look crazy doing during any other month. But no one feels awkward caroling at holiday time. If one person's voice isn't quite up to snuff or is even completely off-key, no matter. What really counts instead is the full joy of the moment, and the spirit of sharing.

Christmas is also a great simplifier. When I gather with my family at Christmas, I'm no longer a magazine editor, but mother, wife and daughter. No matter what other hats we wear in life, at Christmas we automatically assume our family roles, continuing the old traditions and creating new memories for our own children.

Each year, my other family—our House Beautiful staff—and I try to share some of our Christmas dreams with you. This year, we show you in miniature our vision of the perfect Christmas-card house. Inspired by Managing Editor Betty Boote's collection of old house ornaments, we asked each of our staff (and practically anyone who walked into the office) to make their ideal Christmas house into an ornament.

It was amazing how absorbed everyone became in the project as their imaginations started whirring. Executive Editor Peggy Kennedy bought a box of buttons for a dime and crafted a charming button cottage. She even found little log buttons for the steps! Senior Editor Kathy Mahoney created a delightful pink Victorian house, which we found so enchanting, we've given you the pattern for it on our Close-ups Special Project page. You'll find all of these wonderful creations along with many other inspiring and memorable decorating ideas in our Holiday Magic to Make story.

This year, my family will celebrate the holiday at my Christmas dream house—our much-loved 18th-century parsonage in Connecticut. Because anything too showy or overdone looks awkward in this simple Colonial home, we will make our decorations from the outdoors. We'll trim the old house with branches of holly, boughs of cedar and juniper and twisted grape vines that we'll gather from the nearby woods. We'll put real candles in the windows to welcome our neighbors and friends, and we'll sit in front of the old fireplace with drinks of steaming mulled wine.

And on Christmas Day, we'll congregate in the old keeping room for a wonderful holiday feast, just as I imagine they might have done in this house 100 years ago.

Do we need the trappings of Christmas—the holly, the tinsel, the groaning-board feast—to make its meaning come alive? Well, I know it helps and it's part of the fun, but I also know that Christmas is inside us. It lies in understanding that expressing love is what finally unites us all.

We wish all of you a peaceful, happy holiday, and as Tiny Tim joyously sang out, "God bless us, every one!" ■

JoAnn R. Barwick

JoAnn R. Barwick
Editor



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STYLE BEAT

Set off a botanical print in a hand-painted frame (*left*). Try your hand at sponging or marbleizing, or enlist a decorative painter. Ross Madole embellished these pine frames, $10 to $20, from Sam Flax. Prints worth framing: leaves from *The Besler Florilegium* (Harry N. Abrams, $150) and blossoms from *The Collector's Portfolio of Pierre Joseph Redouté* (Prentice Hall, $25).



GIFTS WITH A PERSONAL TOUCH

For a friend who loves tea, serve up the teapot, the tea, even a cheery tea cozy, in one delightful package you put together (*above*). Teapot, $24.95; cups, $12.95 ea.; saucers, $5.50 ea.; all, Conran's. Tea cozy, $60, Joyce Ames for Sweet Nellie. Fruit tea, $4 for 25 sachets, Crabtree & Evelyn.

nstead of buying a ready-made wreath, create your own by assembling elements readily available. Simple grapevine wreaths sold at garden stores can be transformed with fanciful trimmings. We applied garlands of stars, then added star cutouts (*below*). Wreath, $30, Adele Lewis. Silver star garland, $25, Wolfman-Gold & Good Company. Gold star garland, $14.50, The Paragon.





Cultivate a pretty indoor garden to bestow on a friend (*left*). More original than terra-cotta pots: Paint a plain wood planter a bright color, fill it with spring-fresh blooms. Planter, $50, Magnolia Traditions. ►

PHOTOS: MARCUS TULLIS

Assemble a kit of supplies for the gardener (*right, from left*): "Seed House Collection" in a tin, $14.95, "Bloomin' Buckets" of seeds, $8.50; pine tray, $20; all, W. Atlee Burpee & Co. Watering can, $28, Gardener's Eden. Potted-herb kit, $32.50, Fox Hill Farm.

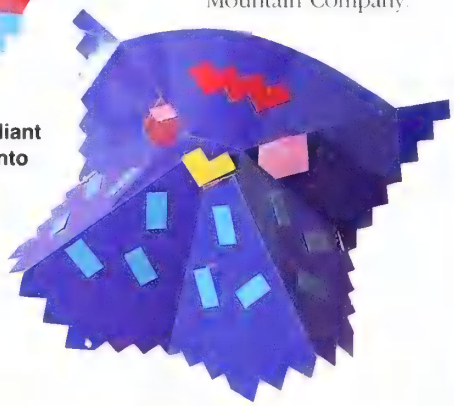


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STYLE BEAT



An enchanting thank-you for a busy hostess: tiny vases, each with one exquisite flower, to put at individual place settings (*right*). Six for $18.50, The Faith Mountain Company.



Shiny paper animal masks in brilliant colors (*above*) fold into shape so children can make their own. Easy to assemble, the set of six masks is $19.50. From MoMA Design Store.





The frequent note writer will love these pretty postcards (*right*). Museum gift shops are one good place to find unusual cards reproduced from botanical prints or Impressionist paintings. For a bit of magic, tie postcards together with silk ribbons and put them in a decorated basket. Tuck in a pen, too. Wood pen, $12, 80 Papers. Ribbon on basket, $2.50 per yard, Bonne Idée.



Festive napkins (*above*) are a timely present for the holidays—and more appreciated when you decorate them yourself. It's easy to paint colorful graphics on plain napkins. We used fabric paint to apply stars, diamonds and dots on napkin centers, then brushed on gold borders. Cotton napkins, $8; with crocheted lace, $13; both, Wolfman-Gold & Good Company. Deka fabric paint, $1.99 each, Menash.

Nothing spreads holiday cheer as warmly as the soft glow of candles clustered around a room. Add a dash of fun to a candle display by picking this crop of elegant fruit-shaped candles (*right*), then wrap them up in a wooden fruit bowl. Apple and pear candles, packaged in a little wooden crate, $45 for six of either, Trifles. Wood bowl, $30, Country Wood Products.



Give the gift of spring with bags of narcissus bulbs (*right*). Buy the bulbs in bulk, then make small gift bags, with brown paper sacks tied with bright red-plaid bows. For a holiday luncheon, group them in a creative display, hand them out as favors as guests leave. Bulbs, $10 per dozen, VSF.



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Bestow a country-fresh arrangement of dried flowers, planted in terra-cotta pots, tied with raffia (*right*). A group looks wonderful on the mantel or a table. Pots and baskets of dried lavender, wheat, larkspur and sweet annie, with ribbons, from $75, VSF.



Gather several pomander balls into a lacy wire basket to give a room seasonal fragrance (*above*). For a new twist on the classic pomander: balls of dried roses, $100 each; basket, $25; both, VSF.



A tiny print becomes even more captivating when it's shown off in a handcrafted frame. Make the frame yourself, or seek out uniquely framed prints like the pinecone-encircled one (*above*), $125, VSF.

Votive candles and greenery are a classic holiday decoration. Add your personal touch by assembling greenery and candle holders on a tray and tying it all with a gold ribbon (*below*). Paint holder rims gold for extra shine. Six votive candle holders, $9, Pottery Barn. Tray, $28, Adele Lewis.



Help someone capture memories and musings with a blank book to use as a photo album, diary or idea scrapbook (*below*). Buy a blank book and add your own decorative fabric cover—a tropical print for the travel diary of a Caribbean holiday ($60 per yd., Pierre Deux); a flowered chintz for a passionate gardener's scrapbook ($25 per yd., P. Kaufmann); or a jaunty stripe for recipes ($25 per yd., Covington Fabrics Corp.).►





DRIED FLOWERS AND POMANDER, JEFF McNAMARA. NARCISSUS, ELIZABETH WATT. ALL OTHERS MARCUS TULLIS

STYLE BEAT

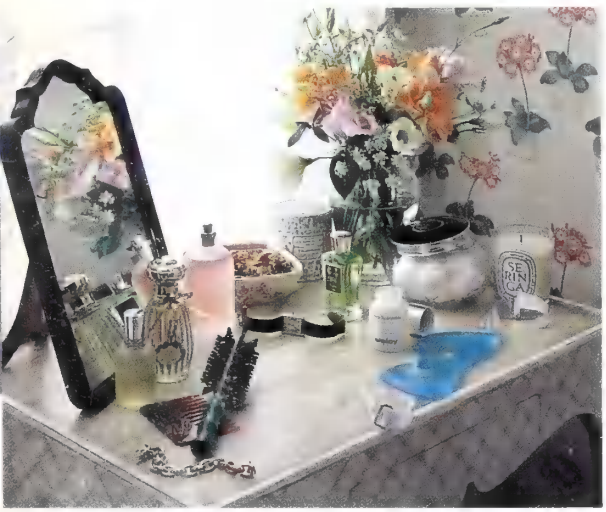




For giving and receiving: fragrances prized for their elegant scents—and their elegant bottles (*clockwise from top*): Chanel No. 5 Eau de Parfum, 1.7 oz., $47.50; Je Reviens by Parfums Worth, in a Lalique globe, 1.7 oz., $40; Ombre Bleue by Jean-Charles Brosseau in Art Deco flacon, 3.3 oz., $45.



Toiletries that soothe the senses—and the eye—will give a lift to your morning routine and carry you through the day (*above, from left*): Pearly bath-oil beads, 15 cents each, The Body Shop; orris-perfumed Midani Erbe talc, part of toiletry set, $19, Chambers catalog; perfume bottle, $55, Zona; French rosewater, $8.95, Kiehl's; tortoise cup, $310, R. Brooke. *On sink:* Apricot glycerine soap, $2, The Body Shop. Soap dish, $24, Zona. ►



Small pleasures for the well-outfitted vanity table (*left, from left*): Mirror, $2,100, R. Brooke; Annick Goutal's haunting Eau de Ciel, $85, Bergdorf Goodman; English Rose potpourri, $17.50, and English violet toilet water, $30, both, Floris; Seringa scented candle, $32, Barneys New York. Vanity, $1,330, John Rosselli. Wallpaper, Osborne & Little. Lace panel, Laura Ashley.

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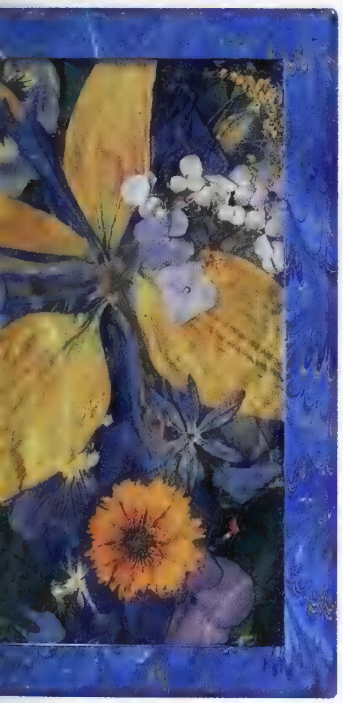
Old blue weathers well on ladderback chairs (*below*) with rush seats, $480 each. Matching table has butcher-block top; prices start at $1,160 for 60-by-34-inch size. From The Best of Santa Fe. Call 505–989–8459.





SHADES OF THE NILE

Blue-green was a prized color among the ancient Greeks and Egyptians. English ceramicist Sue Cobbett Ure resurrects the shade, and some classic shapes, for her stoneware vases and kylix (*above center*). Other colors and shapes available. Vases, from $29; kylix, $174; includes shipping. Order from artist: 206 Ivydale Rd., London SE15 3BU; 011–44–1–639–6100. ►



MARCUS TULLIS

Cornflowers and lilies gathered by potpourri artist Sharon Ackland are framed in a box of indigo marbleized paper, about $42 (*left*). Other colors available; round and heart-shaped boxes also, priced a bit more. Made from whole natural flowers and natural oils; no fillers or chemicals are used. La Petite Fleur: 313–856–3669.

EDGAR de EVIA



BLUES MEDLEY

Canton painted baskets, toile and wicker chairs get the blues (*right*). Basket designs are borrowed from Chinese-export wares (*on table, from left*): Three-tier, $450; two-tier, $350; large oval, $375; medium oval, $275. On floor (*from left*): cheese barrel, $450; picnic basket, $275. All, Jacqueline Adams Antiques; 404–355–8123. "Escarpolette" fabric, Brunschwig & Fils. Chairs, #1072, $447.50, O'Asian Designs: 800–333–8590.

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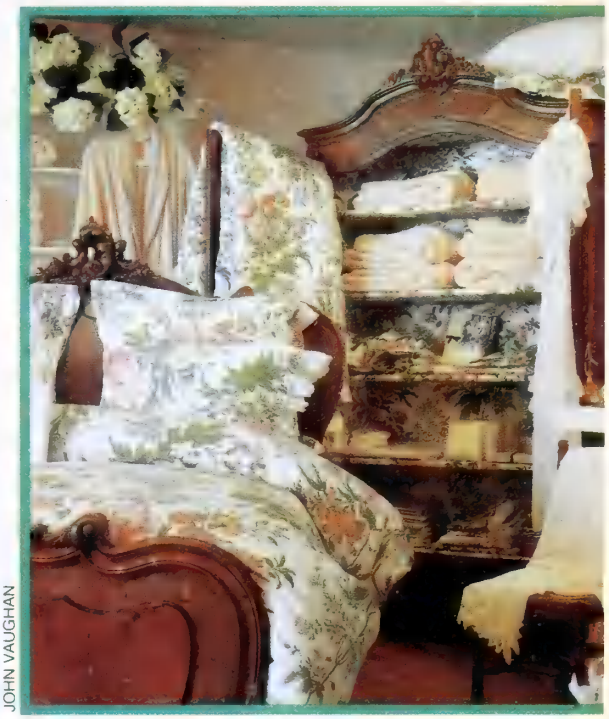
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PERIOD VIEWS

Charlotte Gere's magnificent study, *Nineteenth-Century Decoration* (*left*), allows glimpses of rooms as they were then. Tassels, tiebacks and all the minutiae of decoration are documented in contemporary prints and photos (*below*)—invaluable for the person restoring an old house, a treat for anyone with a serious interest in design (Harry N. Abrams, $95). To order, call: 800–ALL–BOOK.





JOHN VAUGHAN

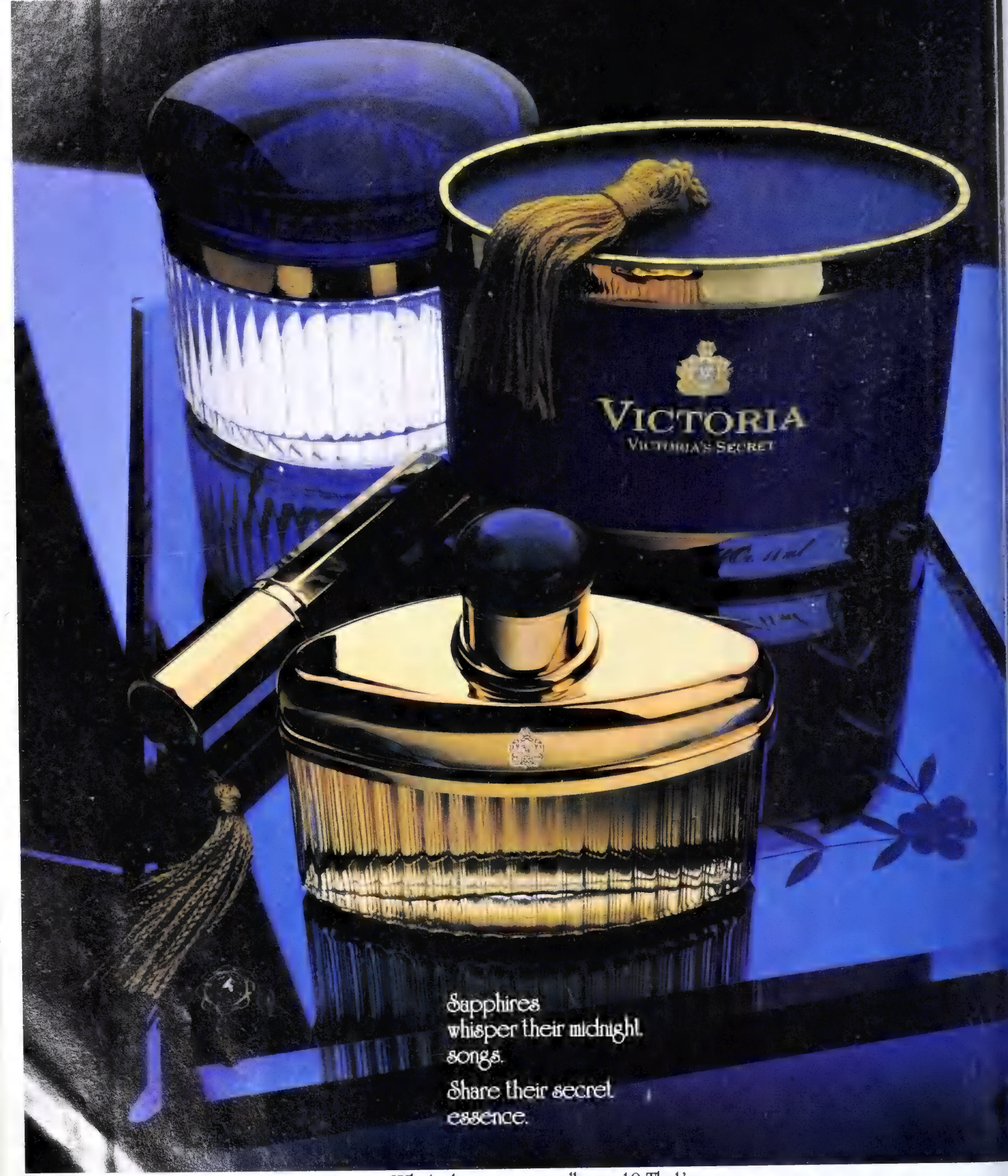
When it opened 17 years ago in the Connecticut countryside, The Silo was a small cooking school with a shop for gourmet cookware. Today, owner Ruth Henderson's concern has burgeoned into a multifaceted cooking school, gallery and source for unusual accessories. Tole cachepot, $42.50 plus shipping, The Silo, 44 Upland Rd., New Milford, CT 06776; 203–355–0300.



JEFF McNAMARA

Customized linens are the main draw at the Golden Goose, a romantic design shop in northern California. Mary Nittner's staff gives beds special attention, with fitted sheets customized for extra-thick mattresses, and dust ruffles made for the extra height of antique beds. Nittner offers an ever-changing stock of antique armoires, personalized with fabric linings, and antique beds modernized with extended rails for queen-size mattresses. Beds like this antique example (*above, on left*) are about $2,800; similar armoires (*above, on right*) are around $3,800. Golden Goose, 707–937–4655. ■

Editors SALLY CLARK, DARA CAPONIGRO, *and* KATIE RIDDER



What do women really want? That's

VICTORIA'S SECRET

THE OUTDOORS STEPS INSIDE

"The garden," says designer John Saladino, "is the closest men can come to paradise on earth, which is why we all love garden rooms so." Here, the master of mix tells us how to get our own little corner of Eden.



In the entry of John Saladino's Connecticut house, four paneled murals of garden scenes, each representing a season, bring the outdoors in.

I have always felt that the most civilized way to have breakfast would be in a garden. That's not so easy to do if you happen to live on the 38th floor of a building or if it's the dead of winter. So how does one bring the garden indoors?

What I like to do is evoke the spirit of a garden in a room. I try to make subtle suggestions that allow you to use your imagination to envision the room as a garden. It's not difficult. For example, if you bring in a wonderful garden urn or a large potted plant that's scaled for the house, and you put it in a corner of your breakfast room, you're already beginning to create the feeling of a garden or a loggia.

Color can also be used to make cross-references between nature and the inside of the house. For instance, if you live in the North and have some yews near the house, you might bring that same dark green indoors on a tablecloth or on seat cushions.

This is how you achieve what we designers call "dissolving the wall" to bring in the outdoors. Another way to accomplish it is to use outdoor materials in your room, such as stone on the floor. Or you could cover the walls with what I call scratch-coat plaster, unbleached plaster that's used as an undercoat. You could even get a trompe l'oeil artist to come and paint clouds on the ceiling. If you were fortunate enough to have a fountain in the room, that would be the ultimate allusion to the garden.

The difficulty is knowing when to stop—knowing what you can honestly bring in from the garden without it looking silly. I certainly wouldn't put a park bench in my breakfast room, but I might use some old wicker chairs, or an old birdcage filled with pots of herbs.

Still, a garden room should never look too fresh and new. What I want is a Tennessee Williams garden. I want an air of decay and a feeling of abundance in the room. If you're going to bring one or two overscaled pots into your nine-by-nine breakfast room, then they must really make a statement. They should look aged and perhaps even corroded. And maybe they should have something really fresh and fragrant growing in them, like rosemary, that would bloom and give you hope in the dreariest of winter months.

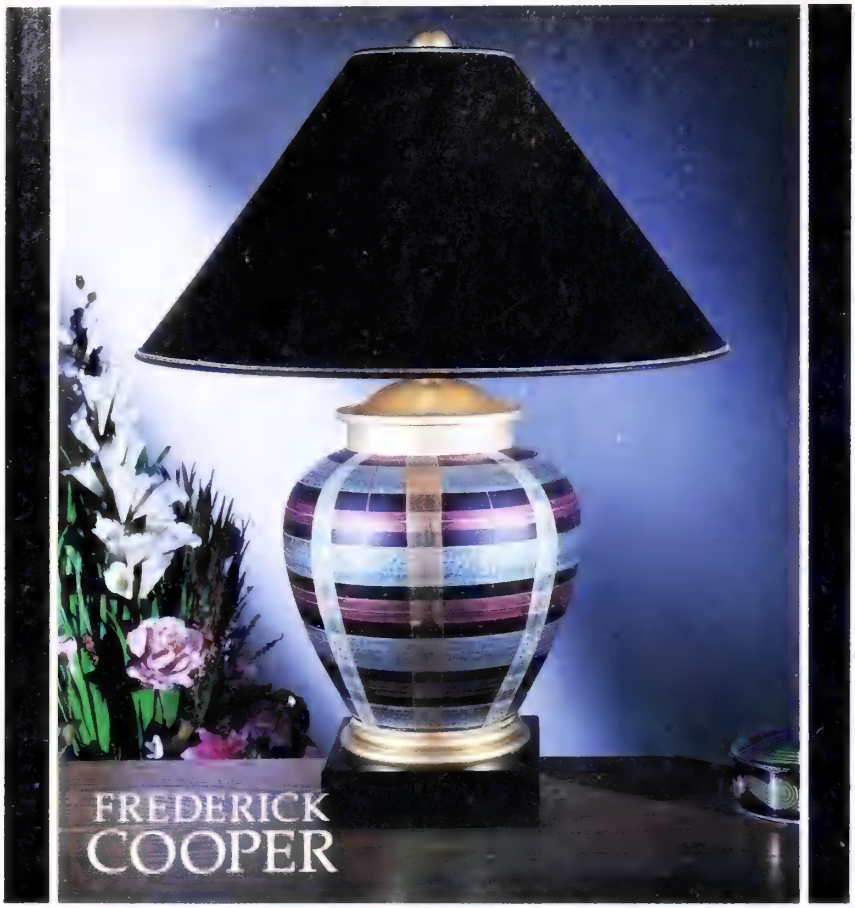
Don't put a glass-topped table in the room, because that's what everyone will do. But if you find an old stone table, it would bring a wonderful feel to the room. With such an interesting table, the chairs could be whatever you wanted. You could even choose to slipcover simple folding chairs.

As for floors, I would never use linoleum, but I would like a stone or quarry tile floor, or one of handmade Mexican tile. If your budget is limited, I would probably pull up the linoleum and paint the wood underneath—no matter how humble it may be—to look sort of like a gray-and-white checkerboard. After it's painted I might go over it with a hand sander so that it would look like a worn stone floor.

It's a look that takes a little effort, though. It takes a subtle touch—you have to hold back and use your imagination. And it's not one that can be purchased in one fell swoop. Rather than going to the decorator's walk to buy everything, explore places you would not normally go, like a junkyard, a thrift store, a tag sale. Sometimes you can find an old wicker chair that someone is throwing out because there is a hole in the seat. Just put a plywood seat and a pillow over it and you're all set. In other words, things don't always have to be perfect. That's what

(Continued on page 24)

PETER VITALE



Lamp Style No. 5197 Ht. 25" Available through interior designers.

Frederick Cooper Inc., 2545 W. Diversey Ave., Chicago, IL 60647

THE OUTDOORS STEPS INSIDE

Continued from page 23

makes them so much more evocative. Perfection is too slick.

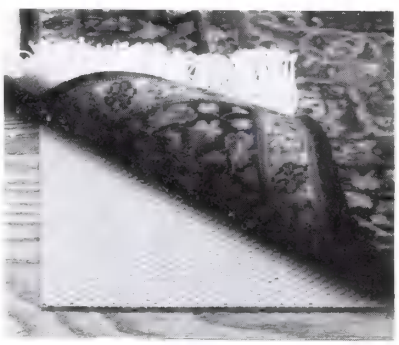
Of course, there has to be a balance between the fresh and new and the old and worn. I wouldn't want to have breakfast in a dank grotto where everything is corroded. I wouldn't want to have breakfast in a room where everything looked as if you could hose it off. There has to be a play back and forth. I certainly would want the immediate objects I touch to be very crisp and clean—the napkins, the glasses, the lighting. All of these should look very fresh. But that doesn't mean that an old wood bench has to be painted to look new. It will be more suggestive, more evocative, if it looks naturally weathered.

"A GARDEN ROOM SHOULD NEVER LOOK TOO FRESH OR NEW. WHAT I WANT IS A TENNESSEE WILLIAMS GARDEN"

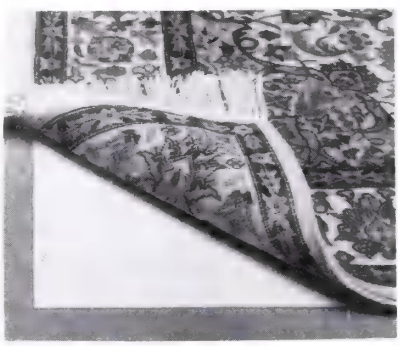
I mention the breakfast room in particular because to me it seems to work the best as a garden room. There is something absurd about having a formal dinner in a room that looks like a happy spring morning. But the entrance of a house could work. In my own house in Connecticut I made the entrance the transition space between indoors and out. I accomplished it with murals, painted in the style of Ancient Rome, that make allusions to scenes from my own garden. Each represents a different season, so you see my lilacs and narcissus in bloom for spring, and in summer there are birds in the mural. For fall there's my pergola covered with grape vines, and a cat climbing up one side, and so on. They are all framed in pilasters that were done in scratch-coat plaster that I had tinted with instant coffee to make them look ancient and covered with lichen.

The reason we all so love garden rooms is that they keep the idea of spring all year long. I think the garden is the closest we come to paradise on earth. It is where we edit out all that is dirty, ugly and noisy and make our own Eden. If you can have breakfast in Eden, how lucky. ■

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In addition to being more powerful, it has an extra heavy-duty power setting for really tough jobs. What's more, the PowerPro not only picks up dry messes, it picks up wet spills, too, like eggnog. It can even gobble up a bowl of cereal.

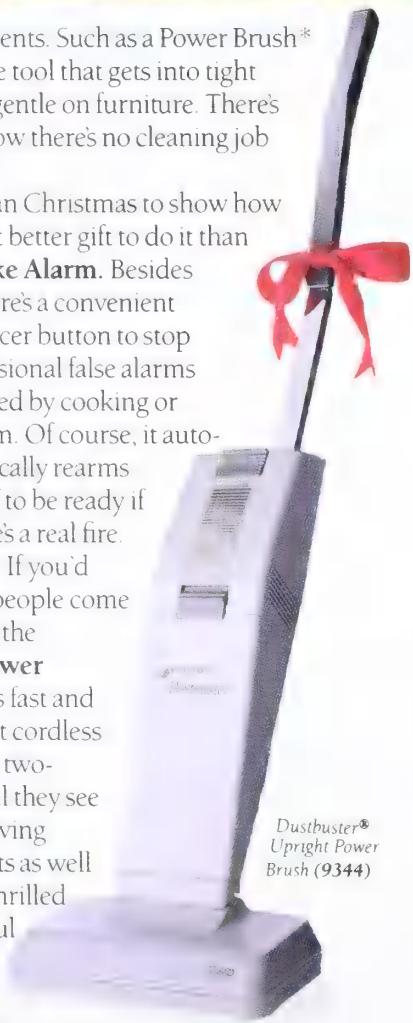
ake its future even more useful, it comes with some very handy attachments. Such as a Power Brush* for plush carpets, a crevice tool that gets into tight places, a soft brush that's gentle on furniture. There's even a ceiling wand. So now there's no cleaning job that's over their head.

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Dustbuster® Upright Power Brush (9344)

*Included only with model DB5000

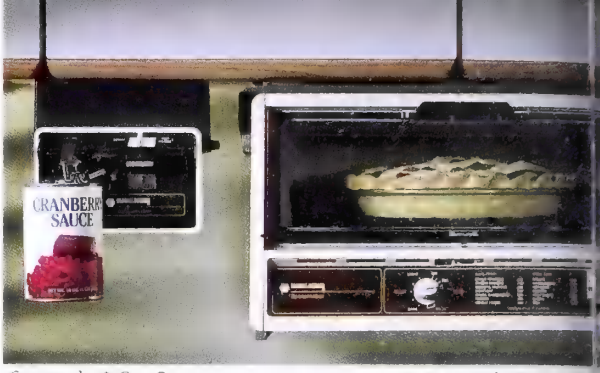
8 Quick Gift Tips

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Spacemaker Can Opener* **(EC60CAD)**

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Nobody likes to struggle with a big food processor or chop away with the old butcher knife just to mince a single onion or slice a few carrots. So why not give them something that's a pleasure to use. One of our compact food processors. They are just the right size for all the chopping, mincing and processing people do every day. In fact, they are so compact and easy to use, they'll earn a permanent place on the kitchen counter.

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HandyChopper™ Mincer/Chopper **(HC20)**

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*Thermal Carafe Coffeemaker (**TCM402**)*

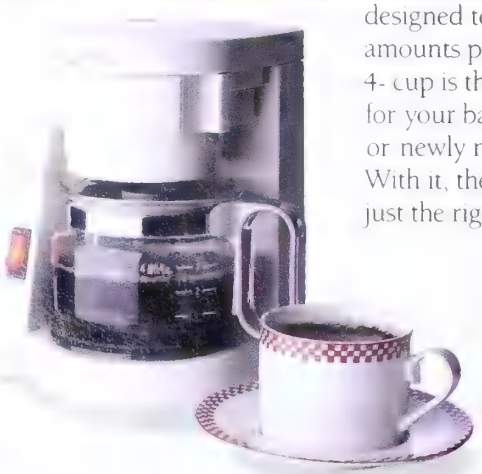
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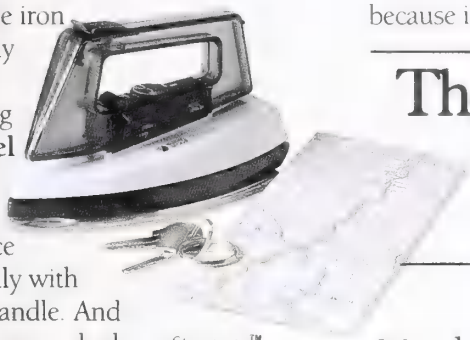
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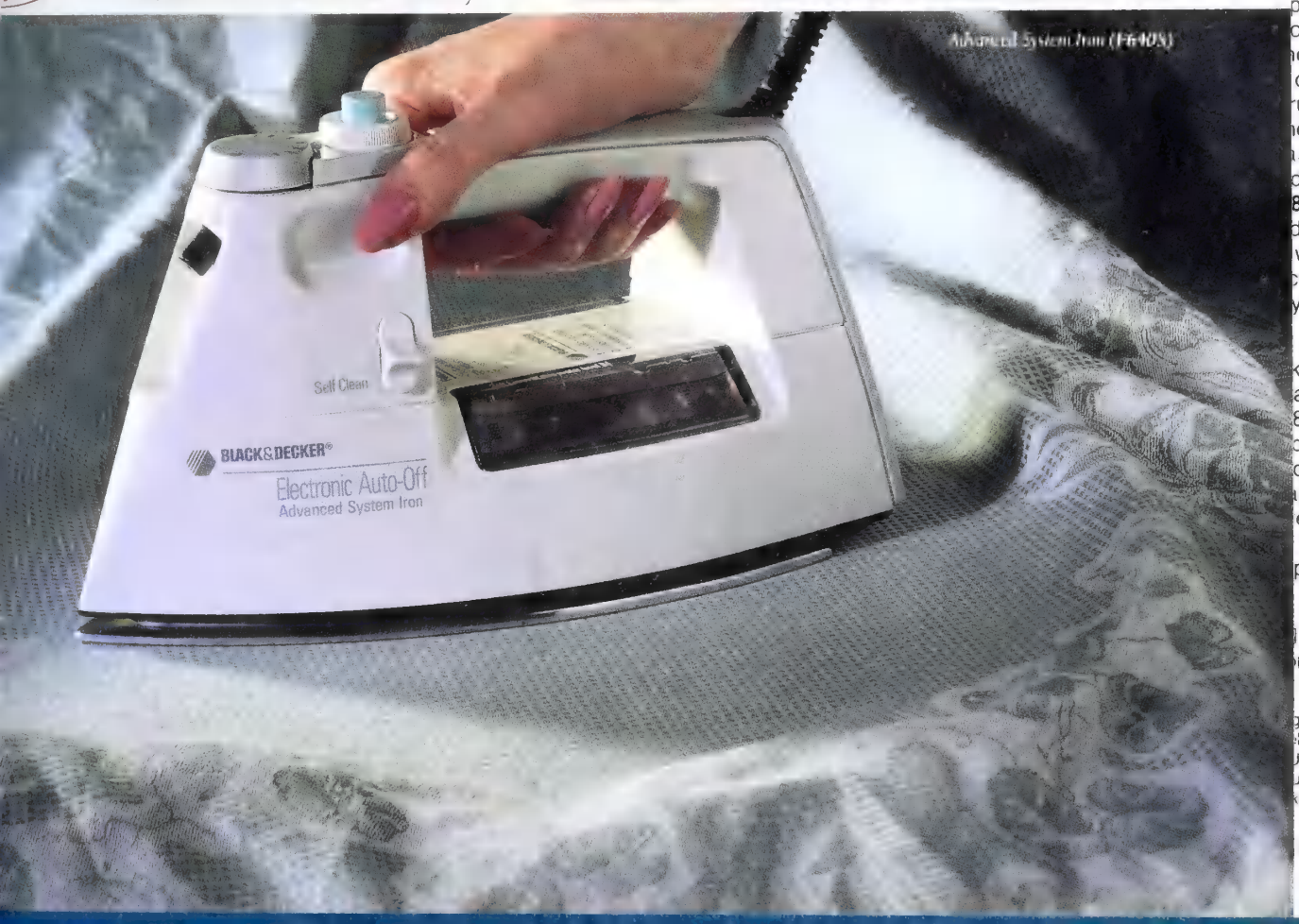
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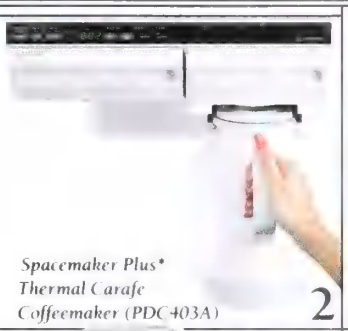
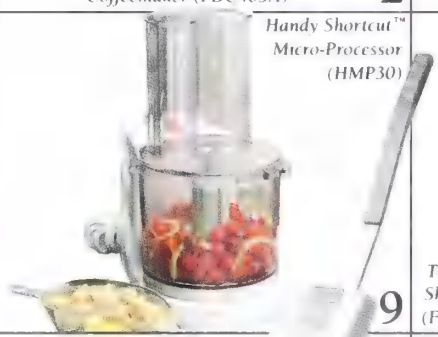
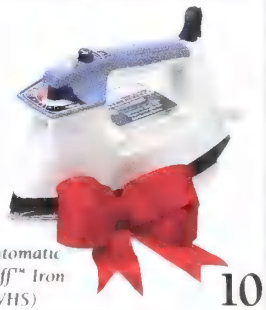
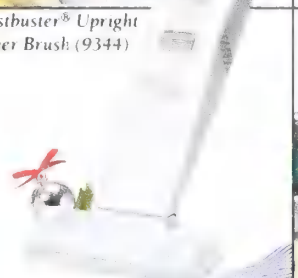
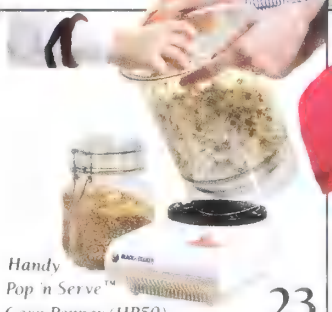
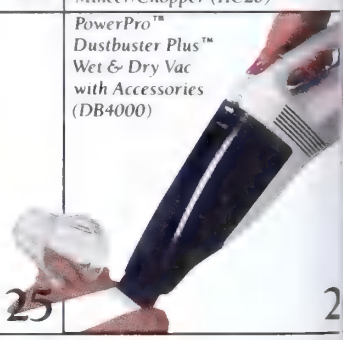
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TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
 *Spacemaker Plus® Thermal Carafe Coffeemaker (PDC403A)* 2	 *Dustbuster Plus™ Power Brush (9338)* 3	 *Cool-Touch Wide-Slot Toaster (T220)* 4	 *Thermal Carafe Coffeemaker (TCM402)*
 *Handy Shortcut™ Micro-Processor (HMP30)* 9	 *The Automatic Shut-Off™ Iron (F416WHS)* 10	 *Super Chopper™ Mincer/Chopper (SC25)* 11	 *Power Boost 5-Speed Mixer (M175)* 1
 *Dustbuster® Upright Power Brush (9344)* 16	 *HandyMixer™ Cordless Beater (9210)* 17	 *Toast-R-Oven™ Broiler (TR050)* 18	 *HandyChopper™ Mincer/Chopper (HC20)* 1
 *Handy Pop 'n Serve™ Corn Popper (HP50)* 23	 *Advanced System Iron (F520)* 24	 *Cup-at-a-Time™ Drip Coffeemaker (DCM5)* 25	 *PowerPro™ Dustbuster Plus™ Wet & Dry Vac with Accessories (DB4000)* 2

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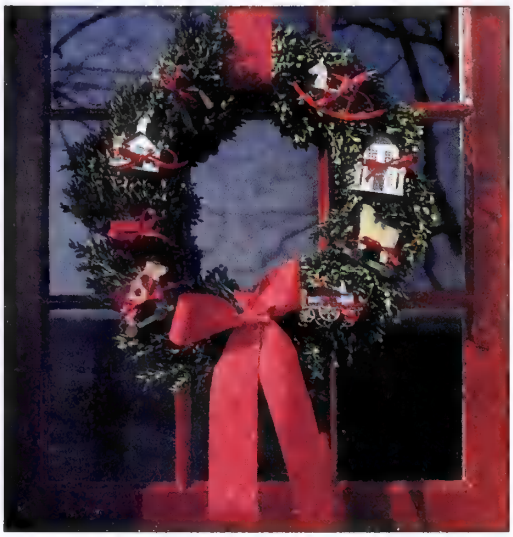
As the months pass, they grow to appreciate the gift you chose even more. They marvel at how simple it is to whip up everyday meals. Or how quickly they can clean up before company comes. Or how nice it is to wake to the rich aroma of freshly brewed coffee. In short, they come to realize that your Black & Decker gift makes their life a little easier. That's when you're likely to discover something nice as well.

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FROM THORNHILL FARM



Going home, especially at Christmastime, is special—no matter how long you've been away

By DEE HARDIE

This Christmas Eve we might see some partridges, not in the pear tree, but in the pine trees surrounding our new Vermont house. They'll be there and we'll be there. Our first Christmas in Vermont, our first Christmas away from Thornhill Farm.

It will also be the first Christmas in a very long time that our entire family has been together. That in itself will be the best gift this Christmas can give.

During the summer I started collecting other gifts. Wooden and woolen, the crafts of Vermont, and welcome, I hope. And even then I knew how the tree, my favorite icon of Christmas, would look.

Back home at Thornhill we always have three trees—one in the living room, one in the dining room and one in the kitchen. They are bright, with colored lights and golden beads. Gaudy and glorious. But in Vermont there will be only one tree.

And when you open wide the front double doors, our decorated tree will be the first sparkle to meet the eye—right in the center of the great room. Sometimes I think we designed this room just for this tree, a tall Vermont tree ribboned with white lights that glisten like tiny diamonds. And at the top will be a golden star brought from Thornhill for the celebration.

Snow, not usually a winter embroidery in Maryland at Christmas, will be part of the scene, we hope. And right in the back of the new house is our sledding slope. My friend Alison, a mother of four and an expert at Vermont winters, first realized this slope could be part of our Christmas fun. But she also pointed out that at the base of each tree at the bottom of the slope we must place a bale of hay, to cushion any wayward sled!

There will be other firsts for our grandchildren. The first time on skis, the first glide on an icy pond. For them it will be new experiences, but for me it will be remembrances of my childhood in New England. And going home again, especially at Christmastime, is always special, no matter how long you've been away.

But I'm also bringing some of Thornhill with me to Vermont. On all the exterior doors, which are Thornhill's Christmas red, will be fat boxwood wreaths that I always make from the bushes framing our Maryland farmhouse. Boxwood, not a natural Vermont greenery, will help make this holiday a Maryland–Vermont Christmas.

Just having all four grandchildren together will be the most colorful interior decoration. Nothing can compete with the magic chemistry of young cousins playing together—cousins who don't see one another very often, but who create a lovely explosion of exuberance and adventure when they do.

I have a few adventures of my own up my sleeve. One is crossing Lake Champlain in the middle of winter on a ferry boat. We'll leave from Charlotte, Vt., and in about 20 minutes we'll land at Essex, N.Y., a small, charming town whose look hasn't changed much from the late 1800s.

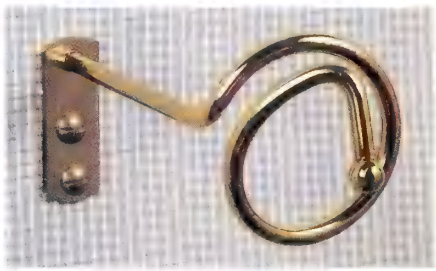
This boat trip isn't completely original. After all, George Washington once crossed the Delaware River on a cold winter day, long, long ago.

On Christmas Day the whole family will scatter corn in our woods for the deer and the wild turkeys. And if we are lucky, perhaps we'll even hear the partridges sing. Or at least we'll pretend we do. Merry Christmas to all, and to all, great joy. ■

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THE ART OF VIENNA: 1900

VISITING TURN-OF-THE-CENTURY VIENNA UNVEILS THE BIRTHPLACE OF MODERN DESIGN—THE WIENER WERKSTÄTTE



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GALERIE METROPOL

Left: A landmark of Art Nouveau Vienna, the Majolica House was built in 1898 by architect Otto Wagner. *Below:* Black-painted chair, c. 1904, by Josef Hoffmann, co-founder of the Wiener Werkstätte and its most prolific designer.



AUSTRIAN AIRLINES

Concerts by the Vienna Boys Choir (*above*) are among the most famous—and memorable—of Viennese traditions during the Christmas season.

By SUSAN MARGOLIS

Travelers who go to Paris in April for romance and to Rome in August for the fountains should, in December, head for Vienna, when the whole city, already one of the most decorated towns in Europe, lights up like a Christmas tree. You may see clusters of carolers with mufflers tossed around their necks, singing "Silent Night, Holy Night" in front of the State Opera House, St. Stephen's Cathedral and the old Habsburg Palace. All the Christmasy spots pulse with worshipers, shoppers and revelers. Which, if you're a true tourist, is part of the pleasure.

But a little Christmas sentiment may go a long way, and if other tourists remind you, as they do me, that you're an outsider, I suggest getting acquainted with turn-of-the-century Vienna. This is the era that's recently captured the heart of the international design world because of its audacious departures, particularly the spectacular designs of architect Josef Hoffmann for the Wiener Werkstätte (Viennese Workshops).

If you think the Wiener Werkstätte's radical elegance seems to fight with the lush, more traditional elegance of Old Vienna, you're right. Here's how it came to pass:

In the mid-1800s, Emperor Franz Josef tore down the walls of the old Habsburg city, since they had outlived their usefulness as a military fortification, and put up in their place the Ringstrasse, a wide semicircular street lined with neoclassic, renaissance and baroque buildings. The emperor then commissioned the city's top artists to decorate the buildings in historicist grandeur. (Some good examples are the State Opera House and the huge Kunsthistorisches Museum, the museum of fine arts.)

In 1897, the best of those artists and designers—led by painter Gustav Klimt—balked at the pomposity of old-world art, seceded from the establishment, turned down all imperial commissions and, with private money, built the now-famous Secession exhibit hall. Designed by Josef Maria Olbrich, the Secession still looks movingly out of place in Vienna—like a tiny ancient Greek temple in a neighborhood of palaces.

To take in the legacy of the Secessionists and their indelible mark on Vienna and design history, try a short walking tour. Stand at St. Stephen's Cathedral, the center of the old city, and walk up the Kärntnerstrasse to the State Opera House. There's a passageway under the Ringstrasse that will take you, if you follow signs marked "Secession," to this gold-and-white masterpiece of Viennese Art Nouveau, or Jugenstil, still a meeting place for avant-garde artists. Its roof is an ornate gilded ball of laurel that locals refer to as the "golden cabbage."

Inside, you'll find Klimt's *Beethoven*

(Continued on page 36)



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THE ART OF VIENNA: 1900

Continued from page 34

Frieze, too lavishly emotional for some, but a gorgeous and splendid example of the Secessionists' values. Over 100 feet long, it was inspired by Beethoven's Ninth Symphony, his renowned celebration of the human struggle to transcend animal nature.

Across the plaza from the Secession is architect Otto Wagner's Karlsplatz metro station, another gutsy Secessionist design, as balanced and carefully conceived as an Oriental temple and as delicately beautiful as a dance pavillion.

A short walk takes you to the Naschmarkt, an outdoor market that faces two more of Otto Wagner's buildings—colorful, elaborately adorned examples of Jugenstil architecture at 38 and 40 (the Majolica House) Linke Wienzeile.

Rebels With a Cause

In 1903, Wagner's student Josef Hoffmann, along with designer Koloman Moser—both members of the Secession—formed the Wiener Werkstätte, backed by the industrialist Fritz Waerndorfer, to design and produce objects both utilitarian and artistically excellent. Critic Emil Utitz later called the workshops the "main event" of their time, "the conquest of applied art by architecture." (A wonderful source on the subject is Jane Kallir's *Viennese Design and the Wiener Werkstätte*, published in New York by Galerie St. Etienne/George Braziller.)

The workshops adopted a high moral tone, convinced that if everyday objects were designed as things of beauty then people would lead less suffocating, more healthful lives. The world would, day by day, improve. Such missionary zeal and unprecedented collected talent created one of those heightened periods in design history, coalescing the floating revolutionary ideas of the early 20th century and presaging the total rebellion of the modern movement to come. Architect Josef Hoffmann, perhaps the Wiener Werkstätte's most famous member, forged a style of interior design, furniture and ordinary domestic objects that was breathtakingly pared down and elegant, unlike anything ever seen before, including the shimmering curves of the then-trendy Art Nouveau movement in Paris. Characterized by gridwork and rectilinear lines, Hoffmann's work, and indeed the designs of the workshops in general, broke with the Secession's imitative style of curvilinear Jugenstil themes—the German version of Art Nouveau. Instead, the Viennese Workshop retained the Secessionists' decorative ideals but took their work beyond curves into the realm of bold geometry. One of the most famous and, perhaps, most exciting objects produced by the workshop is the Josef Hoffmann *Sitzmachine* (machine for sitting), a combination of straight and bent wood, curves and lines, which, in spite of its functional name, is simply a pleasure to look at.

Shopping for Wiener Werkstätte Designs

Today, you'd find classic examples of Wiener Werkstätte carpets, upholstery, wallpaper, furniture and accessories at the Austrian Museum of Applied Arts (Österreichisches Museum für angewandte Kunst, Stubenring 5—a short trolly ride along the Ringstrasse). You'll see how Hoffmann became inspired with fabric and chairs, and how the Wiener Werkstätte's brave, new fevered excitement embraced silverware, shoes, furniture, books, clothing and more.

Back on the Kärntnerstrasse, which intersects the Ringstrasse at the State Opera House and leads back to St. Stephen's, you can shop for some of the original Wiener Werkstätte designs still being produced—at the exact shops where they were first sold. You'll shop the same street the emperor would have patronized—the same fabric store, the same jeweler, the same glassworks and, nearby, the very furniture makers.

Backhausen & Co. (Kärntnerstrasse 33), a grand and historic fabric house, still produces fabrics and carpets of major Wiener



Werkstätte (WW) designers. In fact, you'll see reproductions of Hoffmann's intricate upholstery fabric for sale and find a staff who welcomes shoppers and browsers. Backhausen also contains a wonderful boutique selling objects as diverse as napkin rings, purses and scarves.

After shopping upstairs for reproductions of WW fabrics, go downstairs to see the originals they were taken from. The basement of Backhausen was the site of the famous WW hangout, the Cabaret Fledermaus, which opened in 1907. Now an extension of the Backhausen showroom, it has walls of posters, photographs of the original room, and some of the furniture with its original fabric.

And, if it's Wiener Werkstätte furniture you want, visit Thonet (Kohlmarkt), which sells the world-famous bentwood chairs, or Wittmann (Karl Lueger Ring 10), which carries Hoffmann's chairs.

Vienna's great auction house, the Dorotheum (Dorotheergasse 17), is well worth a visit. Wiener Werkstätte pieces come up every so often at their very frequent auctions. Go there just for the exhibits—you can leave an absentee bid or, later, attend the auction. You may pay much less at auction than the Austrians, who must tack on a steep sales tax, but be sure to check carefully for possible duty and fees on all art objects. Experts in America often claim you should do the browsing in Vienna and the actual purchasing back home, from dealers like the Galerie Metropol and the Barry Friedman gallery, both on New York's Madison Avenue.

HOW TO GO, WHERE TO STAY

Austrian Airlines has recently instituted nonstop flights from New York to Vienna in new airbuses. Royal Jordanian and Tarom Romanian Air also offer nonstop service. Pan American flies to Vienna, with one stop during the winter season—no plane change necessary.

Try the Hotel im Palais Schwarzenberg (3 Schwarzenbergplatz) for a top-dollar experience of imperial snobbery and grandeur, or the Hotel de France (Schottenring 3), more modern but conveniently perched on the Ringstrasse.

HOLIDAY BONUS

At Christmastime, Trachten Tostmann (on the corner of Schottengasse and Mölkersteig), a large, non-touristy shop of traditional Austrian folk crafts and costumes, turns into a festival of handicrafts and Christmas trimmings—nutcrackers, tree ornaments, candles, wreaths, calendars and nativity scenes.

The Old World Coffee Break

When you're ready to rest, the Café Central (14 Herrengasse) is the best-looking coffeehouse in Vienna, furnished with the distinctive WW-style furniture. Newspapers hang on long handles, waiting to be read and then returned. Newly restored to its original elaborate design, the Café Central shares an arcade with some of Vienna's most exclusive shops. Part of Viennese tradition is to spend a pleasant hour or two dawdling over coffee and a pastry. It's easy to imagine Secessionists sitting for hours on end in similar places—Otto Wagner listening to Klimt; or Klimt consulting Gustav Mahler about Beethoven, to get the details of his frieze just right; Mahler offering to create a special arrangement of the Ninth Symphony to accompany the Beethoven exhibit, and so on.

Another choice for a coffeehouse, less distinguished looking but still historic, is Café Sperl (11 Gumpendorfer Strasse), where Hoffmann and Koloman Moser are said to have schemed as students, little knowing that their rebellious designs would turn into icons for the next generation. ■

A New York writer and editor, Susan Margolis is the author of Fame *and makes frequent trips to Vienna.*



THE ROOF'S THE LIMIT

NEW AND STYLISH ROOFING MATERIALS NOW ON THE MARKET MAY COST A BIT MORE, BUT THEY LAST LONGER AND LEND A PERSONAL LOOK. HERE ARE THE BEST

By JOHN H. INGERSOLL





ELYSE LEWIN



A new roof gives a decorative lift to a house of any age or style. *Top:* Cedar shakes echo the rough log surface of a mountain home. *Above:* Dark-stained wood shingles give a crisp look to a Quebec stone cottage. *Right:* A standing-seam metal roof adds a space-age touch to a contemporary farmhouse.

The aesthetics of roofing play a leading role in a buyer's choice of materials today," says architectural designer Sam Butz of McLean, Va. "In fact, the roof has become one of the most dominant design elements of a house exterior. No longer is roofing utilitarian. People demand texture, strong shadow lines, the look of permanence—even elegance—on their roofs. Roofing is an amenity today, a buying decision stimulated as much by want as need."

The new attitude toward roofing is consistent with alterations people want for their homes, according to Butz. Owners are adding exercise rooms and sunrooms, and are turning kitchens, baths and master bedrooms into works of art. "They want a roof as attractive as their new interiors," he says.

If you haven't seen it happening in your neighborhood, you will. From coast to coast, ordinary shingles on plain roofs are giving way to roof materials and complex roof forms that are eye-stopping, as you can see in the examples at right. On the two-and-a-half-mile coastal country road where I live in Connecticut, most of the houses were once topped with black or gray asphalt shingles. The roofs contributed virtually nothing to the overall design of these houses.

Today, among the 80 or so houses on the road, barely half still retain their original asphalt shingles. A house three doors away has been expanded to twice its original size and is protected overhead with a handsome gray-green slate roof. A plain ranch was transformed to a two-level contemporary, crowned with heavyweight fiberglass shingles that present an impressive textured appearance. Another neighbor covered a drab exterior of old siding and asphalt roof shingles with cedar clapboard siding and rich-brown cedar shingles treated with a fire retardant. The difference between "before" and "after" is startling.

New Roof Additions

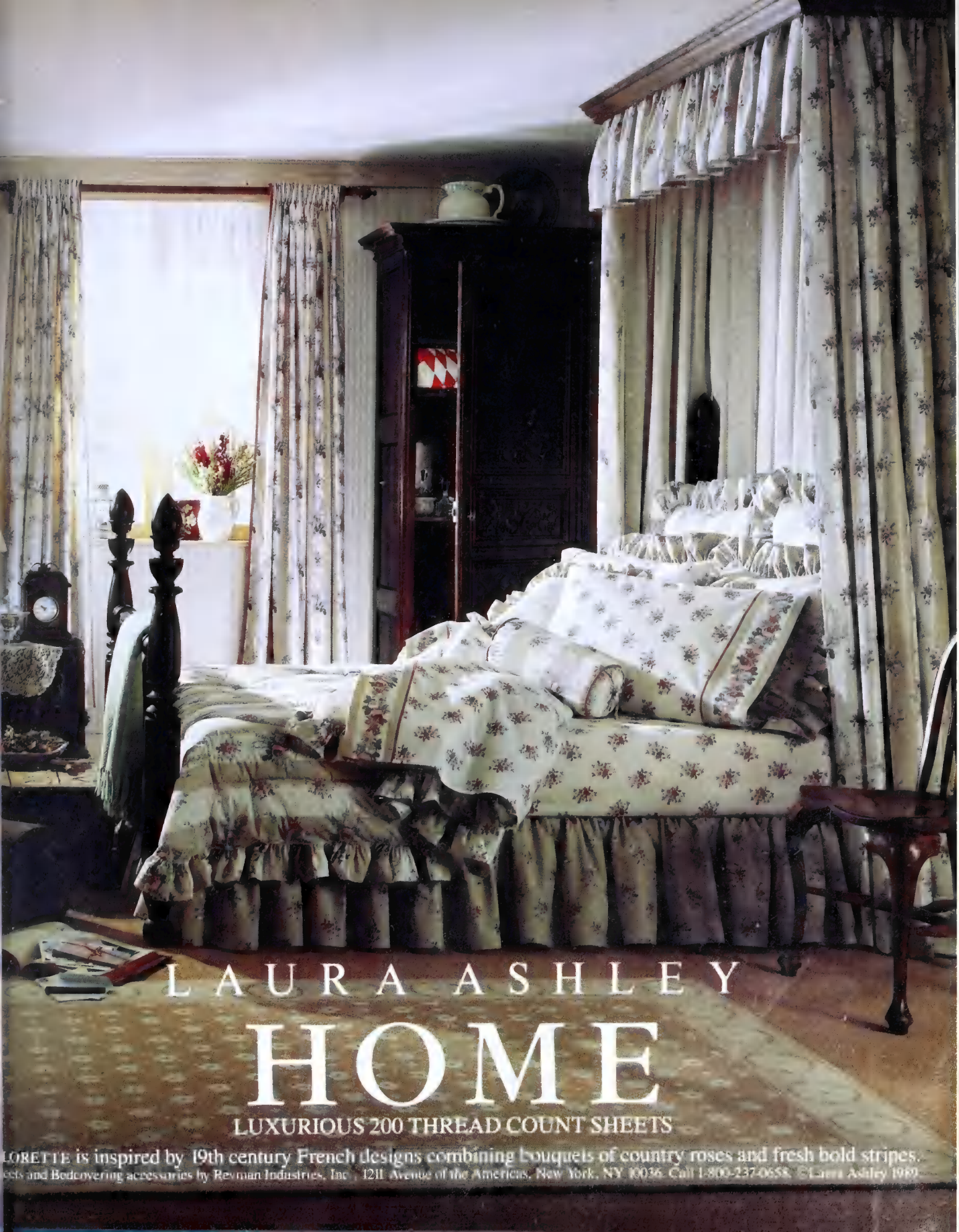
During the past decade, the emerging emphasis on roofing has gathered strength each year. Determined not to be outdone when replacing our old roof, my wife and I chose textured fiberglass shingles. Since the roof was going to be worked on, we chose to have the crew put in two skylights—ones we'd wanted for some time—to bring welcome eastern daylight into a daytime-dark kitchen and reading room.

Our decision was consistent with a national mood to change the conformation of roofs, using dormers, skylights and additions on 90-degree angles from the original ridge line (and some at lesser angles). For example, the slate-roofed house on our street once had a single roof ridge on a north-south line. Now its roof extends to all four points of the compass. The two-story contemporary's huge hip roof has an octagonal 15-by-15-foot skylight over an inner atrium.

Some unusual roof changes are also taking place. On a trip along the Maine coast, architect Robert Martin Engelbrecht of Princeton, N.J., noted a number of Victorian mansions topped with new white, brown or beige metal roofing, with tight batten seams from ridge to eave every foot or so. "Since the prevailing roof style there had

(Continued on page 40)

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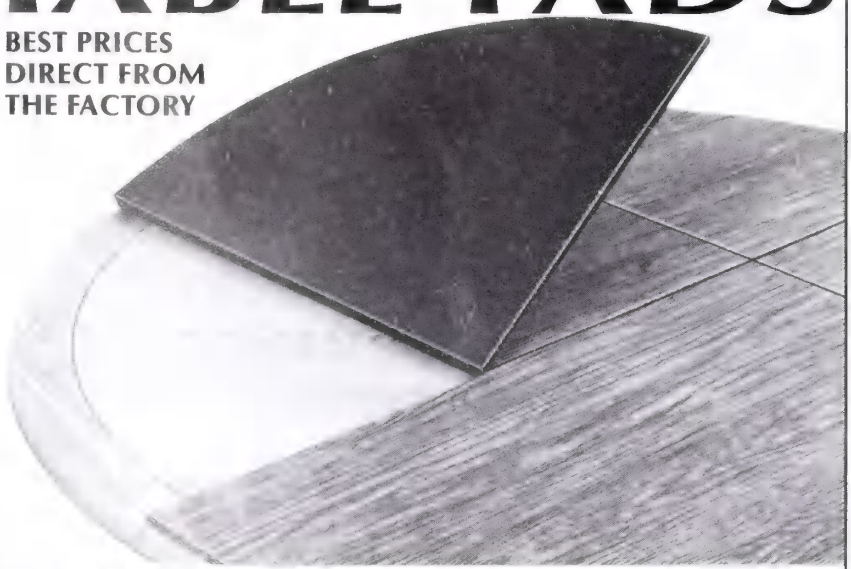
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THE ROOF'S THE LIMIT

Continued from page 38

been asphalt, shingle or slate, this roofing reflects a new direction—and a most attractive one," he observed.

Nor is it out of the ordinary anymore to see a roof raised to a pitch as steep as a ski jump. Owners in this case are particularly eager to reroof with material that makes a design statement, since the mass of a highly pitched roof often equals or surpasses the sidewall mass.

"Some owners are also seeking a settled, almost old-world look about the roof," says Butz. "I've even noticed people in my area spraying water on recently applied cedar shakes to encourage the growth of moss."

Color and Texture Character Builders

Reroofing has become a natural sequel to adding on to a house. "When we design an addition, we try to convince our clients to redo the entire roof," says architect Tom Lennon of Fullerton, Calif. "A new roof, especially one with noticeable texture, helps blend an addition into the existing house, as if the addition had always been there—an impression that owners find quite desirable.

"We also use roofing materials that make a strong visual impression—Spanish tile, for example, or metal replicas of that tile. Tile or heavy-butt shingles add character to our low-sloped roofs." Weighty roofs also tend to raise house value in California.

Although earth tones in roofing materials continue to top the popularity lists, brighter colors are beginning to appear. In the natural-hue arena, brick-red clay tile is favored in southwestern and western states; slate in a variety of natural colors is appearing more often on houses in the South and East.

For one of his projects, architect Cary McMinn of Denver, Colo., recently chose a clay tile cast from metal and shaded with a gray flashed in blue. "The roof color is compatible with our Colorado sky," he says, "and the blue flash delivers a tonality to the tile shapes." Clay, metal and cement tile are available with bright enameled colors. Most is purchased by commercial property owners, but a growing portion is selected by homeowners seeking a roof whose look is clearly individualistic.

Makers of clay tile, slate roofing, wood shingles and shakes, terne metal and copper are hard put to keep buyers supplied. A fresh spirit in the market is kindled as well by some interesting new products: fiber-cement shingles, concrete tile, heavyweight fiberglass shingles, and metal roofing of aluminum or galvanized steel in sheet, tile or shingle form.

As you can see by the pricing chart (*see page 45*), these products are more costly

(Continued on page 45)

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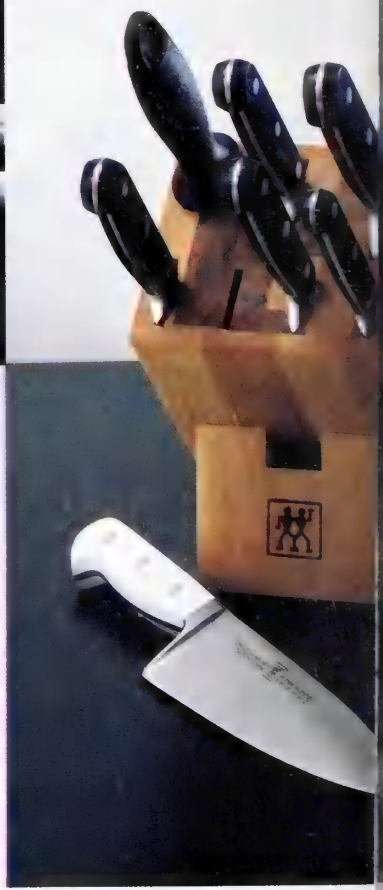
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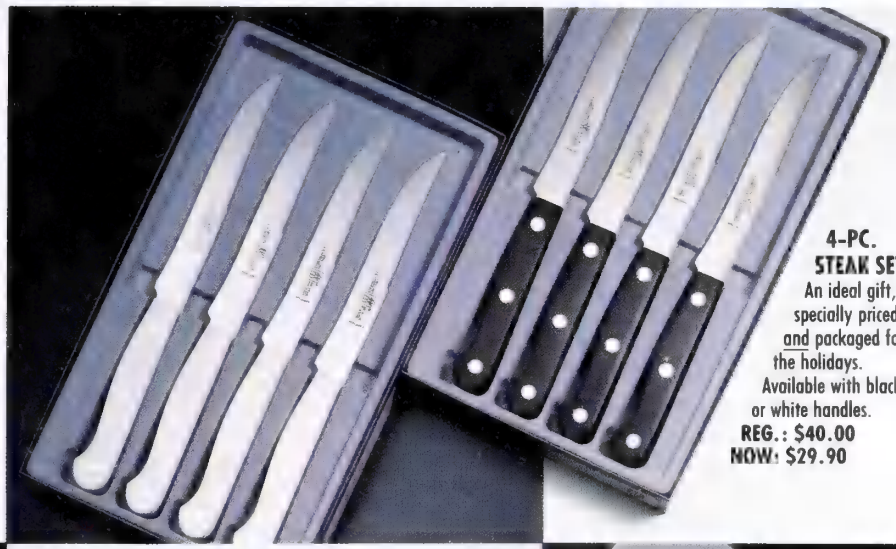




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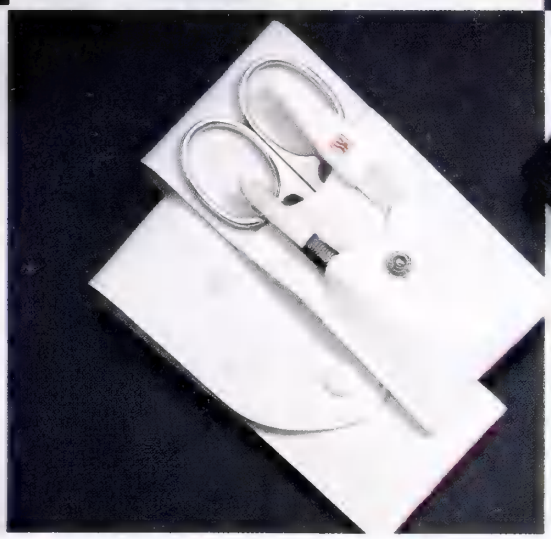
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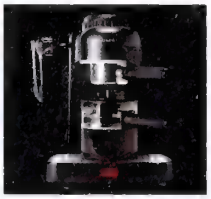




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THE ROOF'S THE LIMIT

Continued from page 40

than ordinary asphalt or fiberglass shingles. The main reason owners invest in better materials is appearance, but there are practical reasons, too. Most of these products last a long time. There are 100-year-old slate roofs still in decent condition. Clay, cement-tile and fiber-cement shingles provide 50 to 75 years of protection; metal, from 35 to 50 years if well maintained. Several brands of heavyweight fiberglass shingles carry guarantees for more than 30 years.

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John H. Ingersoll, a former senior editor of House Beautiful, is a freelance writer specializing in building and remodeling.

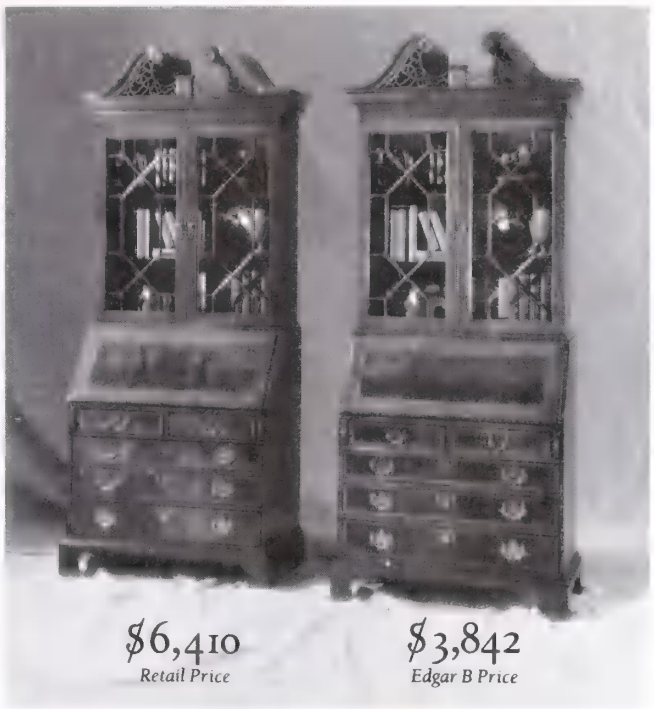
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Clay tile	$7 to $8
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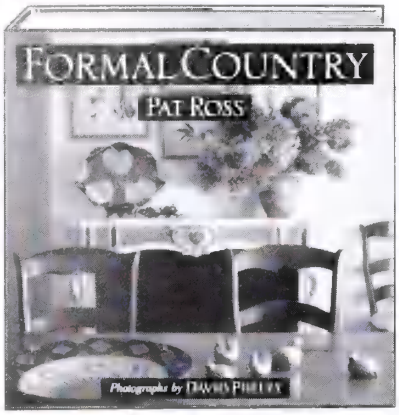
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GARDEN GUIDE

With the right care, holiday plants—like the pink-and-white amaryllis you see—can bloom indoors all winter long



JOE STANDART

By KEN DRUSE

I didn't get any poinsettias for Christmas last year, and I was relieved. This year, I'll be delighted to have them. Two spectacular varieties will be available. One, 'Eckespoint Jingle Bells III,' has ruby-red bracts (the colorful part of the plant) spattered with pink. The other, 'Annette Hegg Marble,' is creamy white with peachy-pink zones of color. 'Annette Hegg Marble' not only holds its colorful bracts well into June but makes a good, sturdy houseplant. To make poinsettias rebloom, cut them back in June to about six inches. From September 15 to November 1, subject them to 12 hours a day of uninterrupted darkness. I pop mine into a closet every night and back to a window the next morning. If you have to be away a day or two, keep them in the dark. (By the way, when I give an unusual plant as a present, I include tips for care right on the gift card.) Here are use-and-care tips for plants *you* may receive for Christmas.

Pots of evergreens will be popular this year. Decorated with ribbon, wooden beads that look like berries, and fabric pot covers, they'll be quite festive. Hollies are often given in pairs—a male and a female, which are necessary for a fruit set. Dwarf boxwood is clipped into a topiary Christmas tree, and an assortment of dwarf conifers is similarly decked out. These are hardy *outdoor* plants. Keeping them too close to the fireplace will mean certain death.

After enjoying these plants awhile, remove the trimmings and place them in a bright, *cool* environment. Keep the plants just moist until spring, when they can be planted in the ground outdoors. They will live on to contribute next Christmas.

Evergreen azaleas are also popular flowering gifts. Enjoy the *hardy* ones until the small blossoms fade, then cut them back a bit and place them with the other evergreens until spring planting. The *tender* ones can be grown year-round in a sunny, cool window. Keep both kinds evenly moist. The azaleas bloom on last year's wood—prune just after flowering so they'll have time to grow buds.

Christmas cacti and kalanchoe are succulents that bloom now. Allow the soil to dry out between waterings, and pinch off faded flowers. These "short-day" plants, like poinsettias, are triggered into blooming by fall's shortening daylight hours. But their need for darkness is not as crucial.

Cyclamen are beautiful winter-blooming plants. They have deep-green heart-shaped leaves crowned by many orchidlike flowers in pink, white or red. If kept cool, they will bloom a long time, but inevitably, the corms will go dormant—starting with yellowing leaves. These plants can be brought back in fall after resting, though rarely without the help of an alpine greenhouse.

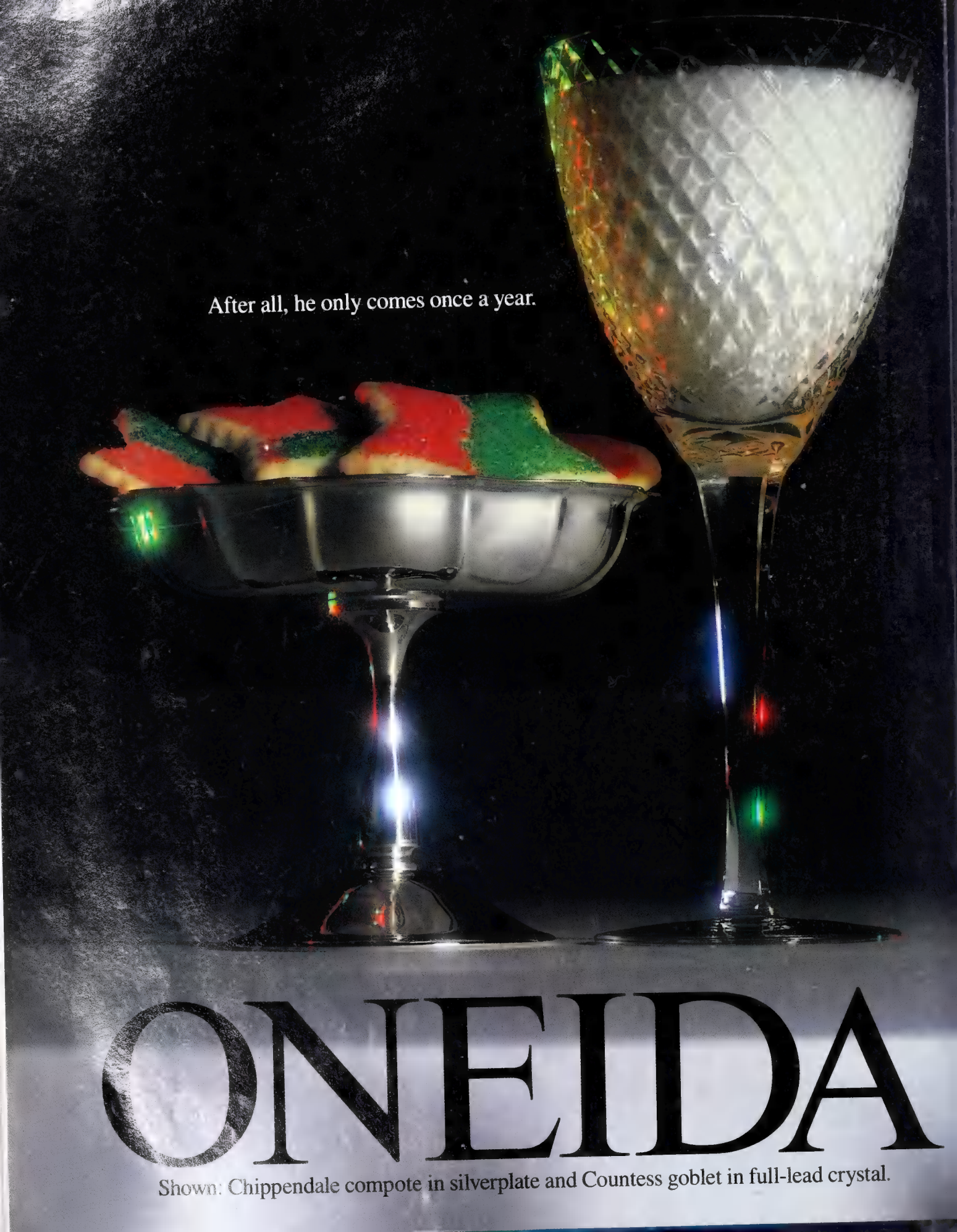
Amaryllis (*above*) makes one of the best do-it-yourself Christmas gifts—just add water. Wrap a bulb, pot and medium for a welcome gift. If you receive one and decide to bring it into bloom again, water and feed the plant (with a high-phosphorous fertilizer), and summer it outdoors in a protected spot after frost danger passes. In early September, bring the bulb indoors and lay it on its side, with no water, until the leaves yellow. Cut off the foliage and place the bulb—pot and all—in an out-of-the-way place, perhaps under the kitchen sink, until six to eight weeks before you want it to bloom again. Water and place the pot in good sun.

Since we're thinking about gift plants now, you might want to plan ahead for next year. Consider taking cuttings of your favorite houseplants in late spring. By Christmas, they'll have become beautiful, personal expressions from you. ■



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After all, he only comes once a year.
ONEIDA
Shown: Chippendale compote in silverplate and Countess goblet in full-lead crystal.

HOUSE BEAUTIFUL
DECEMBER 1989

HOLIDAY MAGIC TO MAKE



Here's to a hands-on Christmas—
whether woodland boughs or just-right glitter—
inspiring ideas to transform the house ►

Sweets for the season—Treats baked on Christmas Eve are said to bring the best of blessings



Cookies and sweets are as much a holiday essential as presents. Making and decorating Christmas cookies is half the fun of eating them—not only for children but for adults as well. These clever sugar cookies (*above*), from *Martha Stewart's Christmas*, are delicious edible versions of the popular collectible spatterware (*for recipe, see page 106*). Cookies can take any shape you like, and decorating is a snap when you use icing and a little creative food coloring for flair.

Previous page: **Who says Christmas wreaths can't be cuddly? Here, young Lucas Sebastian Swan, 5, holds an unusually soft wreath. Made of dried and bleached bunny tails, the wreath is accented with preserved red roses and gold lamé ribbon. Wreath by Ronaldo Maia, Ltd.**

From *Martha Stewart's Christmas* by Martha Stewart, to be published this month by Clarkson N. Potter, Inc. Text copyright © 1989 by Martha Stewart

FOR MORE DETAILS, SEE PRODUCT INFORMATION



2 When designer Lewis Sykes tackled this dining room for a benefit for the San Francisco public television station KQED, he wanted to create a room that would appeal to Christian and Jewish children alike. Hence, the wooden menorah in the window, the brightly decorated Christmas tree with antique glass ornaments, and the table full of cookies.►

CHRISTOPHER IRION

KAREN RADKAI

The comfort of tradition:

Woodland treasures mix with store-bought touches for spirited decorations

5 **Star of the mantel: An elaborately decorated star takes center stage. To make it, David Madison first cut out a star-shaped wooden base (you could also use Styrofoam). He then trimmed the star—using wire and glue—with a rich assortment of mushrooms and dried and preserved flowers. You could also use fresh-cut flowers.►**



3 **"We three kings of Orient are . . . " With the help of Ronaldo Maia, Ltd., we crafted these three kings (*opposite*) with balled-up chicken wire for the bodies, moss for the faces and hands. For the regal robes we headed to a theatrical-fabric store. Or, instead of sewing, simply drape fabric and pin. Fabric, Gladstone Fabrics.**

4 **Versatile garlands can bring holiday cheer to ceilings, banisters, and all through the house. Using florist's wire, floral designer David Madison of New York composed this ornate garland (*right*) with dried boxwood and hydrangeas, golden apples and an ornamental quail.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION



GARLAND AND STAR, LYNN KARLIN

• **Fill the house with fragrant boughs:** An ancient symbol of eternity, evergreens add notes of grace, either left plain or draped in glorious garlands



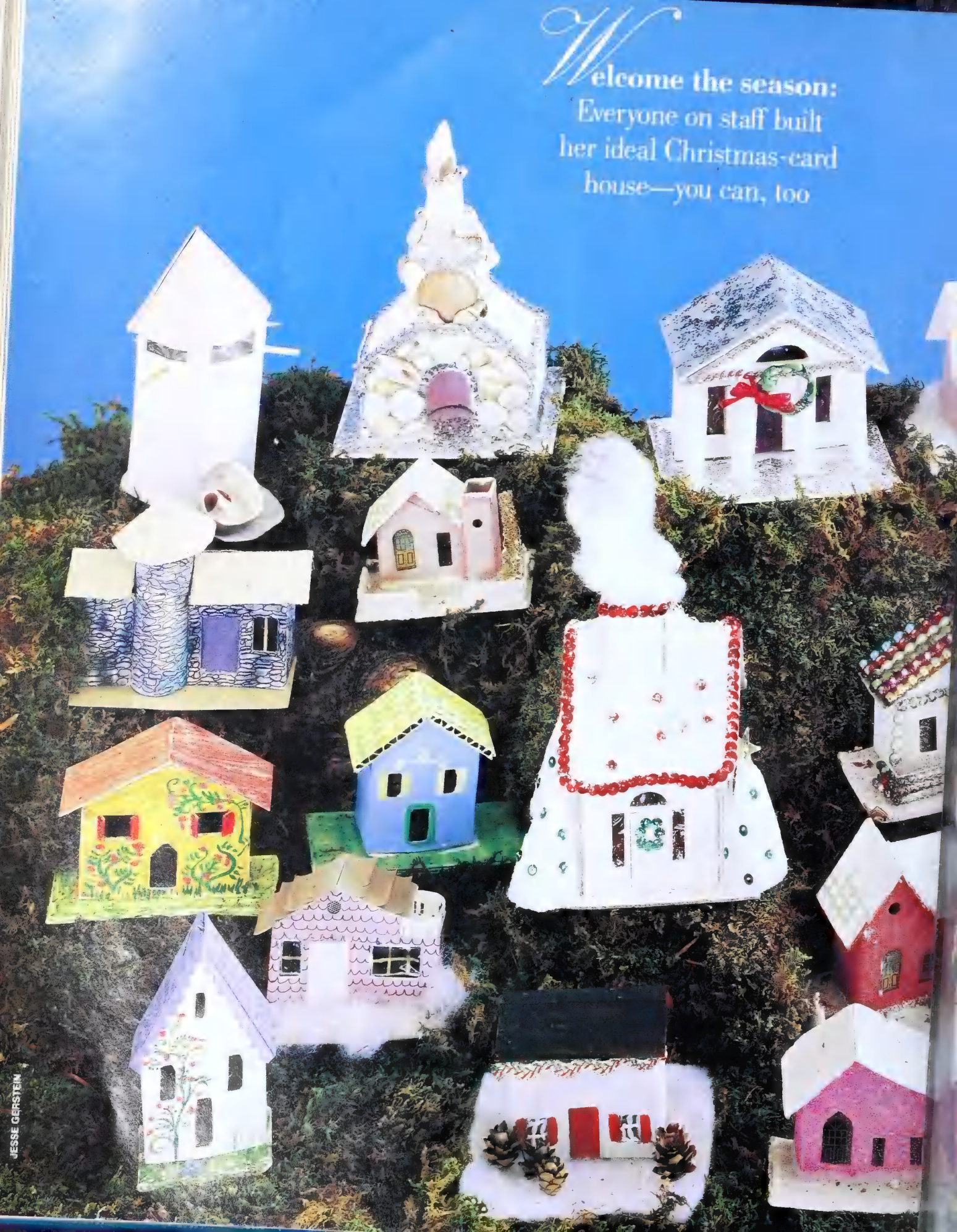
ELIZABETH WATT



6 Trimmed with ribbons, pinecones and pheasant feathers, a dramatic blue-spruce garland brightens a brick wall (*opposite*). To make it, we cut a Styrofoam base and wrapped it with chicken wire. Working from the center out, we inserted the spruce. Feathers and ribbons came last. To make the pinecone basket pictured on the shelf, cut pinecones in half and hot-glue them to a basket.

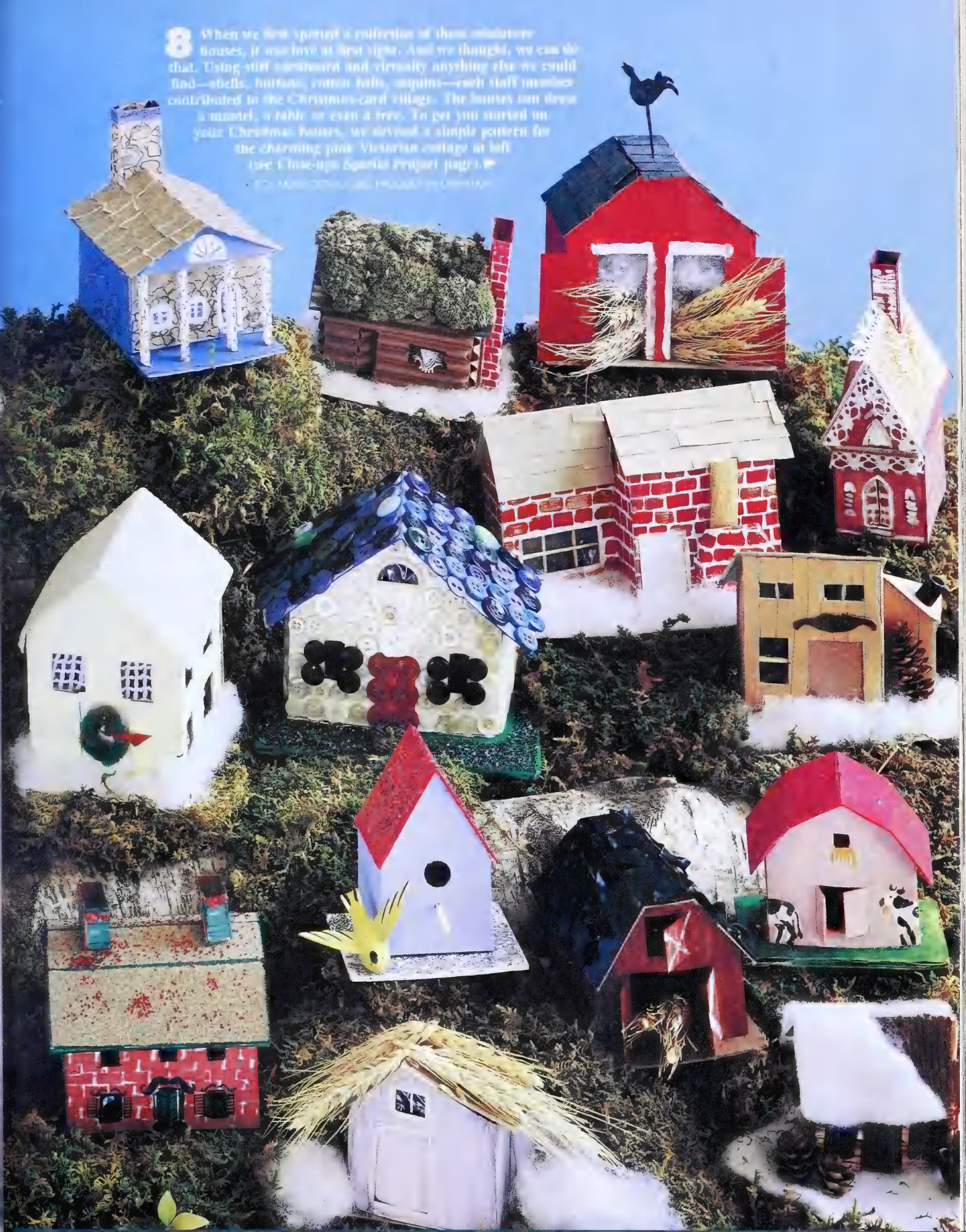
7 The 18th-century kitchen of the Gunn Historical Museum in Washington, Conn., serves as the setting for a Christmas display (*above*). Here, we highlighted an old cupboard with an elaborate handmade garland. With designer Chris Zaima we wired together evergreens and artificial fruit, wrapping them with bright-red ribbon. Striking red bows at each corner add a theatrical touch.►

WILLIAM SEITZ



Welcome the season: Everyone on staff built her ideal Christmas-card house—you can, too

JESSE GERSTEIN





TREE AND CHILDREN, KARI HAAVISTO

Special celebrations:
One-of-a-kind ornaments and wreaths the whole family can make

9 The perfect tree and a roaring fire say Christmas better than anything else (*opposite*). We used our cardboard houses as unusual and personal ornaments on a towering tree. Instead of the old favorites—strung popcorn and cranberries—we wrapped gold and red beads around the tree for extra glitter. Water-gilded finials, 1065 Madison Avenue Antiques.

10 For children, Christmas is the most exciting time of year. But presents don't have to be tucked under the tree or in stockings (*below*). Here, to delight our young friends Sam Haavisto and Jill Slaight, we wrapped a simple hatbox in lively paper and filled it with gifts.

11 For a gloriously festive wreath, try heather, moss and silk leaves instead of the usual evergreens. For flair, we added preserved red roses and green ribbon (*top right*). Wreath, Ronaldo Maia, Ltd.

12 Simple wreaths can be as appealing as elaborate ones (*middle right*). To prove it, we bent grapevines into a circle, wired them together and spray-painted them gold. For a finishing touch—a thick gold ribbon.

13 For the Romans, a laurel wreath symbolized victory (*below right*). Today, a laurel wreath makes an evocative decoration. For this one, hot-glue leaves to a Styrofoam circle and then gild with gold dust, or spray-paint. Wreath, Twigs. ►

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TOP AND BOTTOM, KAREN RADKAI

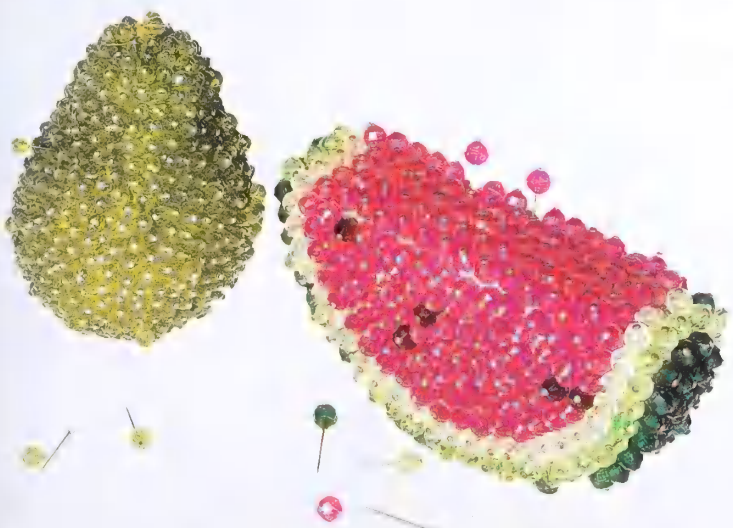


JEFF McNAMARA





Jewels for the mantel:
A lush cornucopia of fruit is cleverly made with simple straight pins and beads



14 Some decorations, like this hand-carved wooden angel from Ronaldo Maia, Ltd., don't need to be packed away after the holidays (*above*). We hung this angel on an antique painted chest and dressed it for the season with a miniature orange branch and an elegant store-bought wreath of dried flowers.

15 One of the joys of holiday decorating is the permission it gives us to be sentimental and lavish. The ornate and vivid look is as at home at holiday time as the gracefully simple. This striking mantel decoration (*opposite*) is just one example. To make it, we piled 1950s beaded fruit, added some real fruit, and then topped it with golden cord and gilded poinsettias. Although old beaded fruits such as these are hard to come by, similar ones are easy to make. Simply cut Styrofoam to desired shape, and cover with beads on stickpins (available at holiday stores). ■

Writer RHODA JAFFIN MURPHY

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Says Suzy Grote, "Yellow living rooms are perpetually sunny and kind to other colors"—she's always had one. In her current house, the room is decorated with a soft-toned strié. She likes to vary Christmas greens—this year, fresh paperwhites with ivy on the French marble mantel.

FOR MORE DETAILS,
SEE PRODUCT INFORMATION



A VERY PERSONAL CHRISTMAS

A St. Louis decorator decks her holiday house with a blend of beloved family traditions plus the sparkle of new ideas ▶



The tree is trimmed with folk ornaments from all over, along with glittery mercury glass and countrified cranberry ropes, but there's no culture clash—just one family's favorites

Richard and Suzy Grote and their two children live in an old St. Louis suburb where the lots are large and the house styles vary. Theirs is a 55-year-old gray clapboard house with a gambrel roof. When house hunting six years ago, they persisted until they found a countrified frame house, unusual in an area of formal brick facades.

The rooms are also atypical because of their Englishness. Furnishings combining this sort of sophistication, playfulness and comfort are more likely to be found within an hour's drive of London than in the middle of America. No one who studies her rooms will be surprised to learn that Suzy Grote, a St. Louis native, grew up in a family of antiques lovers. She earned a master's degree in historic preservation at the Columbia University School of Architecture, Planning and Preservation, and from there went on to decorative-arts curatorial work in museums. Then husband Richard's job took them to England for two years. It was heaven on earth for Suzy, whose house is filled with objects—and a spirit—acquired there.

The Grotes also cherish a number of American antiques—New Hampshire painted chairs in the kitchen and a collection of quilts. But when it comes to Christmas decoration, the inspiration is global. Suzy Grote's family has roots in Germany, and so she grew up with Christmas trees that were galaxies of mercury glass globes. The couple has collected folk ornaments since they were newlyweds, and when Richard worked for an airline, they traveled widely and bought them everywhere: Hong Kong, Munich, Florence and Thailand. So they mix tradition, add rustic American cranberry ropes (and popcorn, too, some years) and set up their tree the first week in December, to the prolonged delight of themselves and the visitors who fill the house during the holiday season. ►

Peter and Liza Grote (*above*), in the large front hall where the tree is always placed. Lamé-entwined cedar garland is this year's inspiration. Faux-marble baseboard painted by William Stack, Jr. *Opposite:* Living room's painted Florentine secretary shows off ceramics.

FOR MORE DETAILS, SEE PRODUCT INFORMATION


Irish houses & castles

Lush reds, invigorating greens and touches of gilt show up everywhere—the holiday fills the house

Enlisting the aid of talented St. Louis floral designer Ken Miesner, Suzy Grote devises her greenery variations each year. This year, Miesner wanted to keep them natural, and concentrated on variations of color, texture and form, adding some bright-green pears as a Della Robbia touch. Every year Suzy Grote cuts some cedar at her aunt and uncle's farm in Hermann, Mo., and at her suggestion, Miesner turned the sprigs into garlands for the stairway behind the tree, laced with gold lamé ribbons and ending in gold tassels at the newel post. For the Grotes' traditional Christmas Eve dinner, the table is decorated with faux topiaries (see instructions on our Close-ups page). The gregarious Grotes, who especially like informal parent-and-children parties at Christmas, transform the house so wherever guests look they will see signs of the season. ■

Editor CAROLYN ENGLEFIELD
Writer ELAINE GREENE
Photographer KAREN RADKAI



Young Grotes and friends (*above*) gather for holiday activities in the kitchen. The holly on the chandelier grows behind the house. *Right:* In the front hall, a wreath by Ken Miesner decorates a c. 1720 English piece. *Opposite:* Table set for Grotes' annual Christmas Eve dinner.

FOR MORE DETAILS, SEE PRODUCT INFORMATION





FRESH FACE OF OLD FLORIDA

In Palm Beach, Mimi Kemble revives an 1895 church, with family souvenirs and irreverent grace

In 1895, when this Shingle-style church was built on Palm Beach's Lake Worth, it was the only church within 50 miles. A sleepy backwater, Palm Beach had yet to grow into the fashionable resort we now know. In fact, until roads were laid to the church, Sunday worshipers had to make their pilgrimages by boat. By 1925, the congregation had erected larger quarters right in the burgeoning town. And 15 years later, the Maddock family, who lived steps away from the old church, annexed it and has kept it for generations.

Ironically, the current resident, decorator Mimi Maddock Kemble, was once "terrified" of the old church. Growing up next door, she always kept the shades drawn in her bedroom, which faced the church. "It always looked so gloomy," she says. But since 1974, Kemble has been turning the holy terror of her childhood into home.

Gloomy no more, the church is flung open to the sun, with dogs and cats skittering in and out, and Kemble's daughters, Phoebe and Celerie, chasing around on roller skates. From the outside, the church looks much as it did when turn-of-the-century parishioners packed its pews. Inside, however, Kemble has fashioned the most personal of homes, with family souvenirs, decorated doors and a story behind every detail. ►

The church and its tower (*opposite*) are situated on a bicycle trail that runs along Lake Worth, bringing a stream of friends to Mimi Kemble's vine-shaded front door. The tower, whose Seth Thomas clock is not in operation, now houses the master bedroom. *Right:* Kemble, who swears she never sits down, is caught in the act with daughter Phoebe.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



"Organized chaos" is Mimi Kemble's definition of the living room's jumble of books, fishing poles and shadow boxes of model ships. Assorted chairs pulled together for conversation make the long room cozy for 2 or 20. Red doors sport renderings of Constable landscapes (sans lumbs) and the motto "Love conquers all."►

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"No guts, no glory," says Mimi Kemble, who transformed cabinets, windows and even heirloom furniture, with painted decoration and sleight of hand

Far left: **Phoebe, 12, tries out her sister's room. Celerie, 16, likes her rose-strewn rug and French country settee, but says her taste is turning "less froufrou." A decorator is born.** *Center:* **Old kitchen cabinets were transformed when artist Sharon Gray memorialized the family pets. The floor was glazed, then combed with a giant squeegee for a basket-weave effect.** *Left:* **Decorative shutters painted by Marcia Wendel open up dark stained-glass windows.**

Far left: **The pattern on the lake porch's red doors was inspired by Florentine wallpaper. A dried boxwood wreath is freshened with nasturtiums.** *Center and left:* **In Mimi Kemble's bedroom, old family chairs are brightened with glossy white enamel and pink prints. The tall chair had been reupholstered so many times that it was riddled with nail holes. Kemble cleverly used trim on the chair's back for a fast cover-up.**

In 1974, after working as a designer in Boston and New York, Mimi Maddock Kemble returned to her native Palm Beach for a month's visit. She never left. Twelve years later she launched her own decorating firm, Kemble Interiors, Inc.

Having taken up residence in the former church (one of six buildings that make up the Maddock family "compound"), Kemble began turning it into a home—a process that continues to this day. For now, she's left the huge nave intact, but has enclosed all the sun porches around it. This has yielded light-filled living spaces—and a few architectural quirks: Bedrooms and baths tend to be miles apart, and the closets, tailored for the frugal minister's frock coats, are, Kemble insists, "the world's tiniest."

Proud of the church but never worshipful, Kemble has made her unusual home warm and livable. The proof is in the details: In the dark lake-porch living room (*previous pages*), an original stained-glass window was insouciantly framed with new "shutters," cut from plywood and decorated with painted hyacinths and morning glories. The pink porch's stained-glass panels seemed to darken and weigh down that room, however, so they were preserved but covered up. In the small kitchen, installed some 50 years ago when the church was converted to residential use, the cabinets were given a new lease on life with trompe l'oeil decoration.

Kemble brought the same irreverence to the furnishings. For instance, she confidently whitewashed her bedroom's antique chairs, inherited from her great-grandmother. "They were nice old pieces, but dark and dreary," she says. "At some point, you have to make up your mind to use things as is—or to make them work for you." ►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Sweet dreams in a private retreat—
personal comforts and unabashed
romance tucked into a light-filled tower



The tower offers built-in romance—an appealing octagonal shape, arched windows plus old-fashioned wainscoting. Kemble added the soothing blue-and-white scheme, the ribbon trellis pattern on the floor, and the joy of personal collections. The secretary showcases a village of 19th-century tea caddies and coffeepots—the Thatched Cottage china made by the English firm John Maddock and Sons (Kemble's great-great-grandfather). Personalizing the walls are the company's prototypes for plate patterns.►

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A fresh Florida style shows up in the cool pastels of a dayroom—layered pattern and pale bamboo

Think of Florida's hot climate, its love of indoor-outdoor living, and its resort roots, and it's easy to see how Mimi Kemble's summery style evolved. Palm Beach, of course, developed in the late 19th century as a playground for northerners who migrated south for a short "season," one or perhaps two months each winter. Beginning in the 1920s, and increasingly after World War II, hotels were joined by private homes. And with seasonal visitors putting down roots, the decorating turned sophisticated. "The tropical palette has broadened," explains Kemble. "People now want everything they had up North—even the dark, cozy study. But they want it all lightened up."

In this pink porch of a room, which is adjacent to the kitchen and used for daytime meals, Kemble masterminded her brand of the "lightened-up" look, with the help of partners Brooke Huttig and Sunny Bippus. First, she pulled up rugs and laid cool green-and-white tile. Walls were painted the palest pink—the porous shingles soaked up seven coats! Beautiful but dark stained-glass panels were concealed with a wall of light-reflecting mirror. Plants and a riot of floral patterns bring in the outdoors. "It's a lighter version of English style," says Kemble. "Chintz and goose down, comfortable and cheerful." For Mimi Kemble, it all spells home. ►

Editor KATIE RIDDER
Writer JANE MARGOLIES
Photographer LIZZIE HIMMEL



Opposite: **Keeping to a cool palette of pink, green and white, Mimi Kemble mixed chintz and tile patterns with abandon. Her rickrack trim on a seat cushion adds charming contrast. "It's fun and very inexpensive," says Kemble.**

Above right: **Panels of mirror widen the somewhat narrow space—and multiply the large arched windows. Sun-filtering flame vines that drape the church eliminate the need for curtains.**

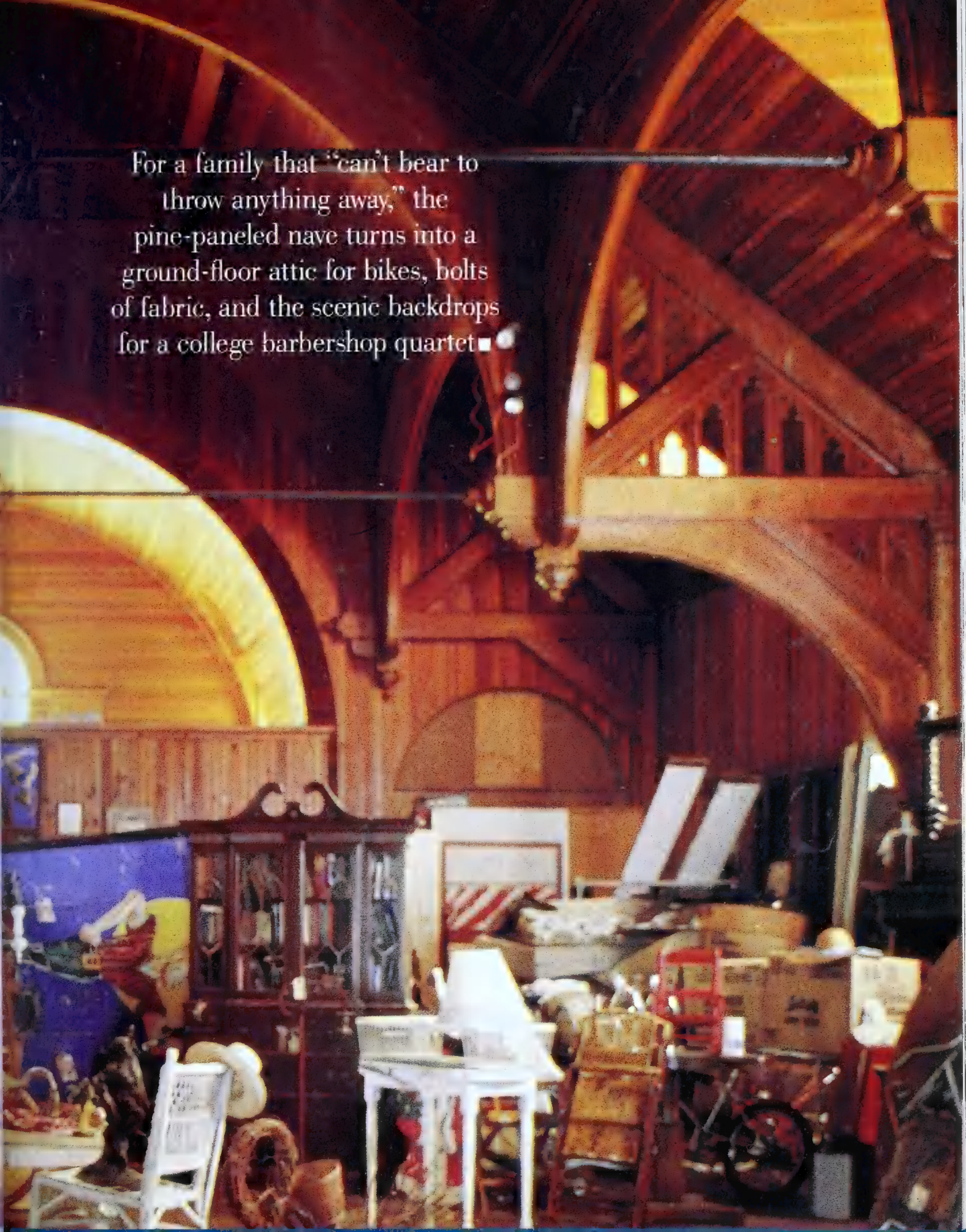
Right: **Bamboo and wicker furniture plus an old wire planter keep the mood light. At the far end of the room, the Chinese carved desk is an heirloom from Kemble's great-grandmother. One of the first to visit China in the 1850s, she brought it back by steamship. Next to it, a painted valance swags the interior window.**



FOR MORE DETAILS, SEE PRODUCT INFORMATION







For a family that "can't bear to throw anything away," the pine-paneled nave turns into a ground-floor attic for bikes, bolts of fabric, and the scenic backdrops for a college barbershop quartet.

GRAND SCALE IN A SMALL SPACE

Juxtaposition," says Peter Wheeler, "is the underlying agenda of my design style." Old juxtaposed with new. Graphic patterns set against blank whiteness. The just-found item playing off the just-bought one. "Everything is welcome," says designer Wheeler, 43, who is based in Boston. "It's much more a matter of where and how it's placed than what it is."

Recently, we asked Wheeler to turn his selective eye on designing a room with furnishings from Crate & Barrel Furniture. Known for housewares that offer clean-lined, good design at affordable prices, the innovative Chicago-based retailer has recently turned its attention to furniture. Last spring, Crate & Barrel opened a 12,000-square-foot furniture store in Wilmette, Ill., selling a vast selection of contemporary and traditional styles. It joins another Crate & Barrel furniture shop already operating in Cambridge, Mass. Others are on the way.

Wheeler had the ideal stage for this special production: his own 1840s brick rowhouse in Boston's South End. In a room where weathered antique columns bump against newly painted high-gloss surfaces, the bold, simple pieces of Crate & Barrel Furniture take their place among the other eye-catching contrasts of shape, pattern and muted colors. These all make for welcome juxtapositions, indeed. ►

Wheeler enlivened the wall of the first-floor entrance (*below*) with a dozen 19th-century prints of eggs, grouped for impact. Clip picture frames, $4.50, Crate & Barrel. Navy striped cotton upholstery (*right*) is energetic counterpoint for the painted checkerboard floor. Striped love seat, $995; chair, $695; ottoman, $295; black lacquer lounge chair with arms, $1,395; wrought-iron lamp table, $449; Danish pine cabinet, $4,395; all, Crate & Barrel Furniture.







GREAT DESIGN AT RETAIL

Country-porch columns, clean-lined furniture and flea-market finds resurrect a Boston town house





Creamy whites and weathered grays stretch the horizons of a 500-square-foot space

For this 19th-century town house, designer Peter Wheeler's main goal was to "capture grandeur in a small space." The first-floor area, shown here, is only 500 square feet, yet, undaunted, Wheeler dreamed of "a grand front hall, a library and a big open living room." He managed to achieve them all by gutting the space and resurrecting it as a series of open areas that flow into each other. Echoing his design for retail stores, Wheeler used subtle architectural devices in compressed, open quarters to give the impression of grand scale and separate rooms. The checkerboard pattern on the floor, painted by Spectrum Painting of Cambridge, Mass., designates the front hall. To give the open living room the illusion of a doorway, Wheeler planted two antique columns, found at a flea market, at each side of the far end of the front hall. Bookcases at one end of the living room indicated the "library" (*below left*). Nor did he overlook a dining room. Table and chairs sit comfortably next to the windows (*opposite*). Choosing clear shapes against the white walls—distressed black-painted Queen Anne-style dining chairs (*opposite*), black lacquer chairs in the library (*below left*) and living room (*above left*)—Wheeler let the clean outlines of Crate & Barrel furniture telegraph the individual character—and boundaries—of each "room" within the open plan. ►

Above left: **Porcelain ginger-jar lamp, $119, Crate & Barrel Furniture.** ***Below left:*** **Regenza beech side chair with cane seat, $495; Tuscany tea table of poplar and old woods, $495; column lamp, $69; all, Crate & Barrel Furniture.** ***Opposite:*** **Solid beech Queen Anne-style side chair in painted black finish, $329; Candide iron table base, $799; 48-inch round clear-glass tabletop, $199; all, Crate & Barrel Furniture.**







Deftly placed and nestled next to pottery, found objects and rusty hardware turn into sculpture

Wheeler was enthusiastic about the pure shapes of the Crate & Barrel furniture. "I like basic things, and I think anything fairly permanent in a room should be simple," he says. Like the essential geometry of the checkered floor and the grids of built-in shelves (*left*), the clean forms of the furniture lend serenity to the space. It's the accessories that quicken the room's tempo. Not that "accessories" is exactly the word most people would use to describe the discarded oddities Wheeler constantly rescues from junk piles and flea markets. "Most of it is found stuff. Ten dollars *max* is all I've ever paid," says Wheeler. Plumb bobs (the doodads used to weight a plumb line), rusty gadgets and stones—all have potential use in the interior landscapes Wheeler devises on shelves and tables. "I'm like an eight-year-old kid who comes home and empties his pockets. When you get these things home, they become treasures." ■

Editor KATIE RIDDER
Writer SALLY CLARK
Photographer JUDITH WATTS







Playing on their shapes, colors and surfaces, Wheeler nudged his found-object trinkets into tableaux with Crate & Barrel's white pottery. *Top right:* Glass tabletop got a sandblasted look with Glass Frosting, a spray-on product Wheeler applied. *Middle right:* Plumb bobs (*bottom shelf, far right*) get shelved with white china, all, Crate & Barrel. *Right:* Glass shelf displays an assortment of bottles retrieved by Wheeler, alongside vinegar bottle, $8.95, and green glass bowl, $6.50, both, Crate & Barrel. *Left:* Chandelier, $399, Crate & Barrel Furniture.

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MANTEL CLASSICS

Adding character and focus, a personalized mantelpiece lends warmth to any room—with or without the firebox

Fireplaces may be centers of warmth, but mantels are what frame them in richness. Antique mantels, however, are pricey, scarce and limited in size. Ours are adaptable—order them in whatever sizes you wish. And they're flexible: You can stain, paint or embellish them. Most are available in custom sizes.

Left: *Hardwood mantel, Travis Millwork, $697. French glazed tiles, Country Floors, Inc., 85 and 95 cents each. (We added tile and diamond shapes. Anthony Cava painted the mantel.) Fire fork and shovel, Adirondack Store & Gallery. Watering can, Limited Editions. Wooden girl ornament, theorem painting, hickory-frame cane chair, green stool, Adirondack basket, horse mill weight, all from Judith and James Milne, Inc. "Gesso" wallpaper, Osborne & Little.*

Below left: *Oxidized wrought-iron fire screen, $2,295, The Phillips Collection.*

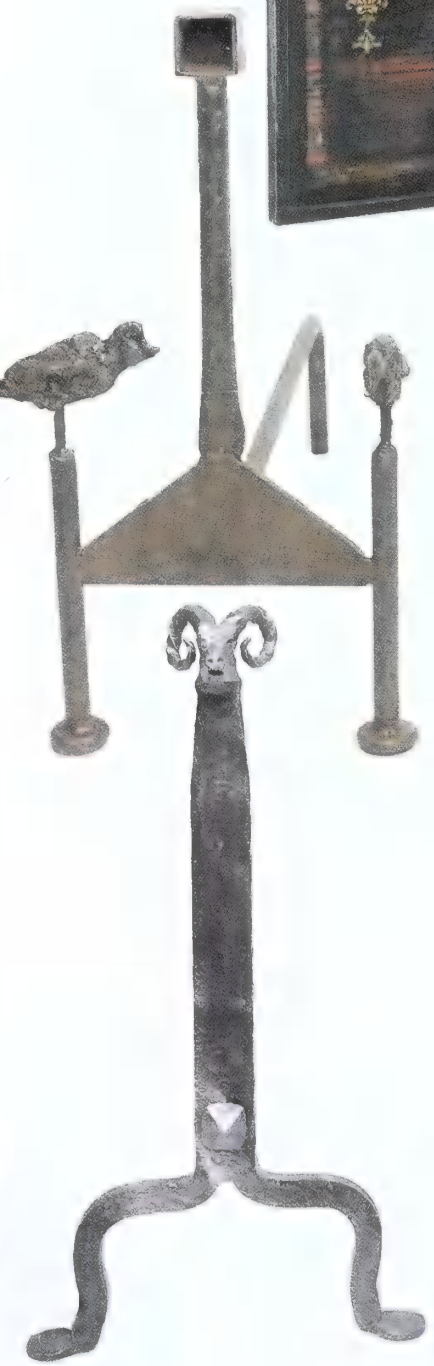
Opposite: *"Culham" mantel with carved bow garlands, Danny Alessandro, Ltd., $3,600. Andirons and fire tools, Wm. H. Jackson Co. Painted sconces, floral-paper panel, English pitcher, John Rosselli. Black three-tier tole planter, Lexington Gardens. Repoussé tiebacks, side chair, pillow, footstool, all from Trevor Potts Antiques. Leeds 18th-century creamware plates, paisley shawls, Vito Giallo Antiques. Papier-mâché tray, tea service, plates, all from Bardith, Ltd. Floor painted by Rae Rau.* ►

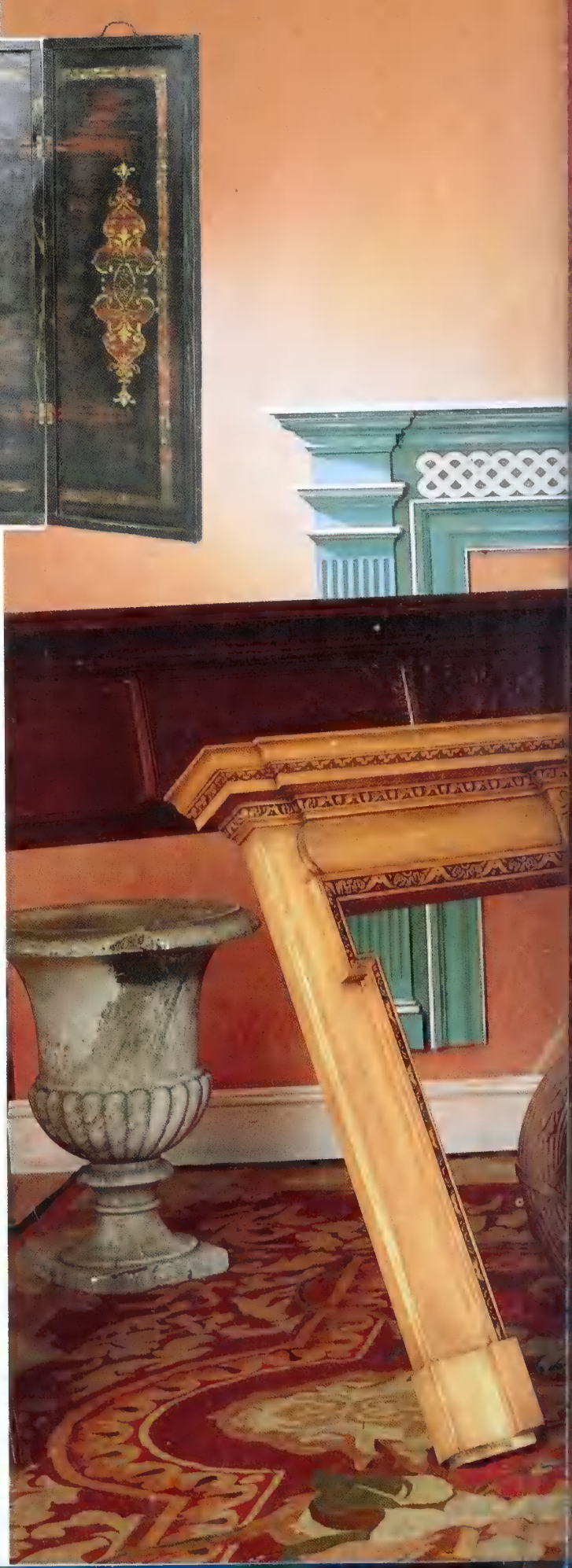
JEFF McNAMARA

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Mantels at right (from left)*: "Romney" mantel, Brill & Walker Associates, Inc., $5,830. Adam-style mantel in white, The Ready Built Products Co., $980. "Woburn" mantel with swags and urn, Danny Alessandro, Ltd., $3,600. Williamsburg-style mantel in green, Morgan Products, Ltd., $1,055. Mantel with center swag motif, Wm. H. Jackson Co., $3,900. Walnut mantel, Kentucky Millwork, $1,042. Painted column and limestone urn, Great American Salvage Co. Flemish gilded column, Betty Jane Bart Antiques. Antique frames and mirror, The House of H. Heydenryk. Aubusson rug, F.J. Hakimian. Mantels and backdrop painted by Ross Madole.*

Above and left: *Wood fire screen painted by David Tabor, William-Wayne & Co., $450. Wrought-iron bird andiron, The Phillips Collection, $1,190 (pair). Hammered wrought-iron ram andiron, Wm. H. Jackson Co., $625 (pair).* ■

Editor DARA CAPONIGRO
Photographer MARCUS TULLIS

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CLOSE-UPS

By PHYLLIS BARTLETT

MAGICAL MANTEL

Would you believe this dramatic mantel (*left*) started out as a stock item from a catalog? We added a wide top shelf plus wood diamond cutouts (*see cover*). French tiles soften the opening. Last, we chose paint in coral red and moss green (not the standard Christmas hues), with gray faux marbling.



Tops in table decor (*right*) is this topiary (*page 67*). Twig stem is glued to Styrofoam block in clay pot. Then, damp moss is tied to pot with florist's twine. Chicken wire forms a ball-shaped frame, affixed to the stem with Oasis tape. Last, miniature boxwood branches are inserted into the wire and trimmed to shape.



LIZZIE HIMMEL

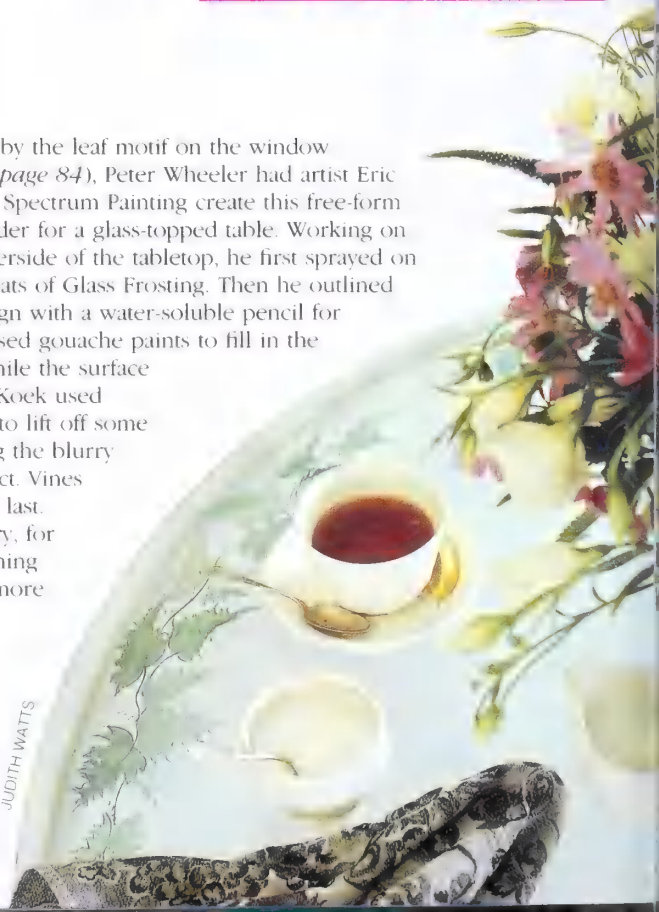
Did you like the rickrack-trimmed chair on page 77? Here's another version from the room (*above*). Pink rickrack is applied so the zigzags alternate. The two-tone border effect is a neat variation on welting. Concerned about sewing on tiny trims? Use fabric fasteners or, for short-term effects, a glue stick.

A flair for cuisine inevitably leads to cookbook clutter. Here's how the hostess with the topiary (*above*) solved it. Behind the scenes in her house (*page 62*) is this kitchen-island storage. Easily available yet unobtrusive, her cookbooks won't gather cooking grease, fumes or dust. We like the Christmas trim and spirit on her range hood as well!



LIZZIE HIMMEL

Inspired by the leaf motif on the window frames (*page 84*), Peter Wheeler had artist Eric Koek of Spectrum Painting create this free-form leaf border for a glass-topped table. Working on the underside of the tabletop, he first sprayed on three coats of Glass Frosting. Then he outlined the design with a water-soluble pencil for designers. He used gouache paints to fill in the leaves. Then, while the surface was still damp, Koek used paper toweling to lift off some paint, enhancing the blurry underwater effect. Vines were painted in last. When all was dry, for additional softening he sprayed on more frosting. ►



JUDITH WATTS



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ENTERTAINING PLUS

The cookie caper—Martha Stewart dresses up old favorites just for you



A gift for drop-in friends—at the drop of a hat (*above*). Just line rattan basket with pinked tissue paper, tie on silver ribbon, then add cookies.

No doubt, your holiday baking session is coming up. And also no doubt, gingerbread and sugar cookies will be on the agenda. For a change, why not give those old favorites a turn on tradition? In her latest book, Martha Stewart shows how. For charming "appliqué" sugar cookies (*left*), use egg whites for the "glue." Then, add a semisweet chocolate swiggle for contrast. Frosted gingerbread turns into ornaments for a tiny tree (*below left*) or a table's centerpiece (*below*). Best of all, Stewart's simple recipes mean everyone can get into the act. Pass around the cookie cutters.■

Editor SARAH BELK
Writer JANE MARGOLIES
Photographer CORNELIA KATCHEN



THE COOKIE TREE

A trellis obelisk entwined in ivy—or even a miniature topiary—turns into a tiny Christmas tree with frosted gingerbread hearts (*left*). Icing is spread on like glaze, then thickened for piping on beads. Crochet-edged cloth, Cachet.

From *Martha Stewart's Christmas* by Martha Stewart, to be published this month by Clarkson N. Potter, Inc. Text copyright © 1989 by Martha Stewart.



For a table centerpiece way beyond pinecones and holly, populate a bird feeder with a gingerbread menagerie (*above*). White piping highlights whimsical cookie shapes. Wooden feeder with copper dome is from Wolfman-Gold & Good Company.



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A restorative supper (*right and below*) to savor after the stockings are stuffed and the bicycles assembled begins with soothing bouillon. Follow with a spicy chicken pie with southwestern seasonings,* a green salad, goat cheese and Christmas cookies. Variegated holly decks the mantel and candlestick lamp. Bold stripes, checks, and richly colored plates and linens add pizzazz.

*FOR RECIPES, SEE PAGE 106



Christmas Eve Dinner

FESTIVE TABLES

From a cozy late-night repast to a lavish spread for family and friends, designer Sandy Ceppos chooses bold settings and deliciously innovative dishes to set an easy mood that says "welcome" to all ▶

A Christmas to remember—variations on classic holiday dishes, plus a well-dressed table that offers surprise, flavor and tradition, too

Christmas Breakfast



Holiday breakfast (*left and above*) is a snap when you bake bread, muffins and pecan waffles* ahead and freeze. Simply add strawberry butter,* marmalade, maple syrup and sliced fruit. Ceppos combines tulips, narcissus and cedar for her centerpiece. A heart-shaped ivy topiary adds to the pared-down country look.

*FOR RECIPES, SEE PAGE 106

At Christmastime, most of us cling tenaciously to tradition, but New York and Connecticut designer Sandy Ceppos encourages slight departures from the predictable turkey-and-plum-pudding menu. "Keep it cozy and comfortable, and don't be timid about using offbeat colors," suggests Ceppos. For the main event, Ceppos, husband Jeffrey and daughter Samantha, 5, often opt for smoked turkey instead of a roasted one. Ceppos draws on her Texas heritage when creating holiday meals, with pecans, pinenuts, sweet potatoes and hot peppers. "Table linens don't have to be red," she says. "Try pink, magenta and peachy tones." ■ —SARAH BELK *Photographer* KARI HAAVISTO





Apple-smoked turkey* with wild-rice dressing,* honey-glazed Brussels sprouts with pinenuts,* and braised red cabbage* (*right and below*) are followed by a fresh grape tart* and rich chocolate trifle.* Rosebud topiaries and phlox make a colorful addition to the dessert table (*left*). Sweet-potato casserole*—served in individual ramekins—begins the meal (*below*). Use grapes, pears and boxwood to decorate the table. Pine branches and dried hydrangea adorn the mantel.

Christmas Day Dinner







TASTY GIFTS TO MAKE

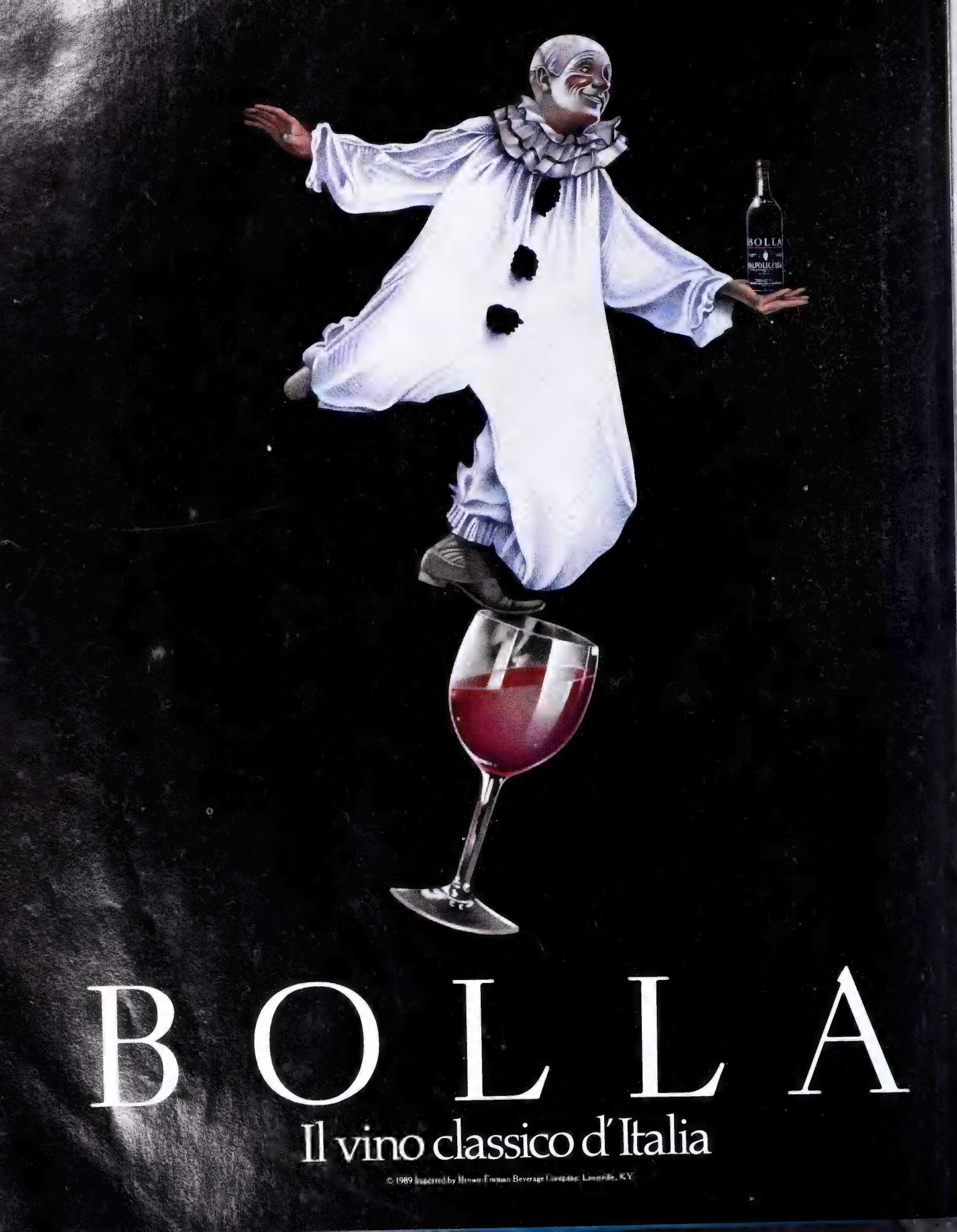
From time-honored sugar cookies to pungent herbed goat cheese, edible gifts deck the holidays with homemade cheer. Simple to make, these personal packages will delight family and friends all season.

Hearty **whole-wheat scones** (*clockwise from top right*) light up a fireside tea. Just spread with butter or jam. A favorite in Germany, ***Hutzelbröt*** (dried-fruit bread) is packed with pears, very fruity but not too sweet. Laced with crème de menthe, opulent coconut–white-chocolate **truffles** serve up holiday magic. **Lemon muffins**, with surprise chocolate chips, are easy to make, great for kids. **Goat cheese** takes on fresh flavor when you marinate it with four tangy herbs and a touch of Cognac. We've made these **chocolate shortbread cookies** close to our heart, but they can be cut into any shape you like. This **orange-flower layer cake** honors the entire fruit—peel, rind, juice and pulp—and tastes straight from the tree. An elegant classic from France, **Florentines** are flavored with orange and citron while a thin chocolate coat plays off the citrus flavors—perfect to say Joyeux Noël. For Christmas breakfast or afternoon tea, serve **raspberry streusel cake**—moist and fruity. More star attractions: chocolate shortbread in a crock, and lemon muffins on a bed of brightly colored cellophane. A time-saving treat below: **Chocolate wafers** can be frozen, then thawed just before baking—ideal for last-minute gift giving. One of our favorites: **chocolate-covered honeyed almonds**, graceful sweets in a crystal bowl. Of course, Christmas wouldn't be the same without a **fruitcake**—this year, bake one full of apples and spice. Use applesauce for the moist base. **Truffles** flavored with pear liqueur or Kahlua are pretty dipped with white-chocolate lacing. New snap for a classic Yuletide treat—raisins in **gingerbread**, iced with cream cheese. A dash of cloves and cinnamon lends extra jingle. ■

Editor SARAH BELK
Writer SARA BURDICK
Photographer MARK THOMAS

RECIPES BEGIN ON PAGE 110
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By ALEXIS BESPALOFF



CHAMPAGNE AND SPARKLERS: GREAT BUYS FROM EUROPE AND CALIFORNIA

It has been said that you can have too much champagne, but you can never have enough. People respond to champagne and sparkling wines as to no other wines, and in the holiday season, nothing suggests festivity as much as the pop of a cork.

Some of the most fashionable and prestigious bottles sell for $100 or more, but there are many fine sparklers to be found at $10 to $20, and a number of good bottles for only $5 to $8.

FRENCH BASICS

Any discussion of sparkling wines must begin with champagne from France, produced from vineyards about 90 miles northeast of Paris. The combination of soil and climate, the use of just three authorized grape varieties (Pinot Noir, Pinot Meunier and Chardonnay), and the classic *méthode champenoise*—creating the bubbles by fermenting the wine a second time in individual bottles—result in a distinctive product known for its elegance, finesse and complexity. The basic bottling of champagne is the dry nonvintage Brut, which is widely available for $15 to $22 a bottle.

Although French champagne cannot be duplicated, the *méthode champenoise*, a more costly technique that results in finer, more complex wines, has been adopted throughout the world to produce excellent sparkling wines. Dry, crisp sparklers are produced in France's Loire Valley, primarily from the Chenin Blanc grape. Dependable labels of these attractive wines—which cost $9 to $11—include Bouvet Brut, Marc Bredif, Gratien and Langlois-Château. And the Crémant d'Alsace appellation, based on that region's Pinot Blanc grape, is dependable; look for Willm ($12). Delicately flavored fish will complement these wines.



MICHAEL GRAND



SMART BUYS FROM SPAIN AND ITALY

The greatest success story among imported sparklers is that of *cava*, the term for *méthode champenoise* wines from Spain. Almost all come from the Penedès region near Barcelona; the best-sellers are Freixenet and Codorníu, and other labels include Lembey, Paul Cheneau and Segura Viudas. These dry Spanish sparklers can often be found for only $5 or $6, so why not begin the evening with a sparkling Spanish aperitif and offer dry-cured ham or thinly sliced sausages.

Although the sweet, aromatic Asti Spumante made from Muscat grapes is the best-known Italian sparkler, many dry, elegant sparkling wines are made by the *méthode champenoise* from Chardonnay, Pinot Blanc and Pinot Noir grapes by such producers as Berlucchi ($15) and Ca'del Bosco ($30). Try them with Parmesan breadsticks.

THE CALIFORNIA CHOICE

California accounts for 60 percent of the sparkling wines sold in this country (selling for about $12 to $18), but a fraction are made using the classic Chardonnay and Pinot Noir grapes with the *méthode champenoise*, as in the Champagne region. Schramsberg Vineyards was the first to focus on such wines. Domaine Chandon followed in the early 1970s, as did the venerable F. Korbel and Brothers. Now joining that trio are such firms as Piper-Sonoma, Domaine Mumm, Maison Deutz, Roederer Estate, Gloria Ferrer, Iron Horse Vineyards, Scharffenberger Cellars and Wente Brothers. Serve the wines with oysters, sashimi or almonds to kick off a holiday feast.

Although sparkling wines are considered a luxury, many are no more expensive than California Chardonnays or French white Burgundies. Especially at this time of year, why not indulge more often?■

Alexis Bespaloff, a New York-based wine writer, recently revised The New Frank Schoonmaker Encyclopedia of Wine.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

QUICK COOK

A LUXURIOUS HOLIDAY MENU—FAST

Is your schedule filled with last-minute holiday shopping and late-night gift wrapping? You can still entertain deliciously. To complement this simple dinner, savor a full-bodied red wine, such as St.-Émilion. Menu serves 4.

—MARA REID ROGERS



BEEF MEDALLIONS WITH MUSHROOM SAUCE

1-1/2 pounds beef loin, trimmed of all fat and cut into 8 medallions
Salt, freshly ground pepper, to taste

Sauce:
3 tablespoons butter
8 ounces (about 3 cups) domestic mushrooms, thinly sliced
2/3 cup beef broth
1 teaspoon Dijon mustard
2 tablespoons dry red wine
1/3 cup finely chopped parsley
1 tablespoon drained brine-packed green peppercorns, crushed
1 teaspoon arrowroot

☐ Prepare beef: Season medallions with salt and pepper. Add medallions to a large skillet, lightly coated with oil, over medium-high heat. Sear 30 seconds on each side, or until browned on outside but rare inside. Transfer to a baking dish and reserve skillet with drippings. Cover beef and cook in a preheated 375°F oven 5 to 12 minutes, or to desired doneness. Keep warm.

☐ Make sauce: Return skillet to low heat, add butter. Raise heat to high; add mushrooms. Sauté 5 minutes, until tender and golden brown.

☐ Transfer mushrooms along with drippings to a food processor; pulse until finely chopped.

☐ Return mushrooms to skillet, add broth and simmer 8 minutes, or until reduced by half. Stir in mustard, wine, parsley, peppercorns, arrowroot, and season to taste. Simmer 4 minutes more. Serve with beef.

BRIAN CALLANAN



CARROT PUREE

1 pound carrots, peeled, trimmed and cut crosswise into 1/2-inch slices
1/2 cup heavy cream
1/4 teaspoon ground ginger
1/4 cup sugar
Salt, freshly ground white pepper, to taste

☐ In a saucepan of lightly boiling water, cook carrots 8 minutes, or until tender but not soft. Drain and refresh under cold running water.

☐ Transfer carrots to a food processor and process until finely chopped but not pureed. With machine running, add cream and ginger and pulse until well blended.

☐ In a small, heavy saucepan over medium-low heat, add sugar. Cook, stirring occasionally, until sugar begins to darken. Immediately remove pan from heat and, with machine running, pour caramel down feed tube of food processor. Process until well blended. Season to taste. Makes 2 cups.

PARMESAN-CHIVE SCONES

1 cup flour (or more, if needed)
1 cup freshly grated Parmesan cheese
1 tablespoon baking powder
1/2 teaspoon salt
1/4 teaspoon ground white pepper
4 tablespoons (1/2 stick) unsalted butter, diced and chilled
2 tablespoons extra-virgin olive oil
2 tablespoons honey
1 egg, beaten
1/2 cup heavy cream
3 tablespoons chopped fresh chives
2 large cloves garlic, crushed
Ground red pepper (cayenne)

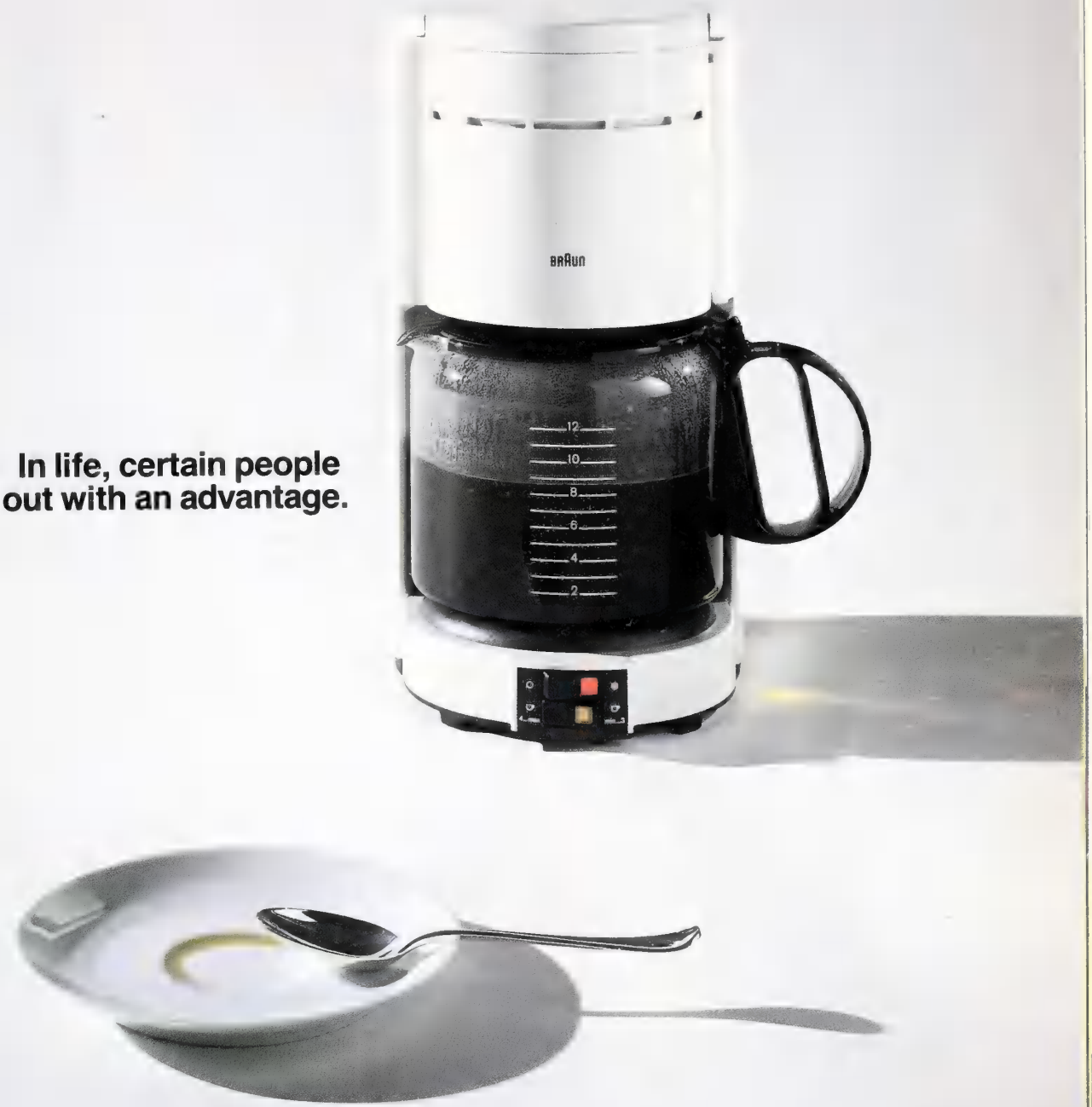
☐ In a bowl combine dry ingredients. With a fork, cut in butter until mixture resembles coarse meal.

☐ Stir in remaining ingredients except red pepper, until dough holds together in a rough mass.

☐ Drop dough on a lightly greased baking sheet about 1 inch apart. Sprinkle with red pepper. Bake in a preheated 400°F oven 7 to 10 minutes, or until golden. Makes 8. ■

Mara Reid Rogers is the author of The Fish Grill Book *(The Michael Friedman Group, Inc.) and owner of "First-Class Productions," a gourmet take-out food service in New Jersey.*

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ENTERTAINING PLUS

Continued from page 95

MELISSA'S GINGERBREAD COOKIES

- **1 cup dark molasses**
- **1/2 cup firmly packed light-brown sugar**
- **1/2 cup sugar**
- **4 teaspoons ground cinnamon**
- **3/4 tablespoon baking soda**
- **1 cup (2 sticks) unsalted butter, room temperature**
- **2 eggs, lightly beaten**

Royal icing:

- **1 cup confectioners' sugar**
- **1 egg white (from 1 large, not jumbo, egg)**
- **Food coloring, natural sponges to decorate "spongeware" cookies**

□ In a double boiler over medium heat combine molasses, sugars, ginger and cinnamon. When sugar has melted, add baking soda and stir. When mixture comes to a boil, remove from heat.

□ In a large bowl combine butter and hot molasses mixture and stir well. Let cool, then beat in egg; gradually add flour, 1 cup at a time, beating constantly.

□ On a well-floured board roll out dough to 1/3 inch thick. Cut into shapes and, with wood or metal skewer, form a hole in each shape for threading with ribbon or raffia.

□ Place 1 to 2 inches apart on heavy baking sheets lined with parchment paper. Bake in a preheated 300°F oven 30 minutes, or until thoroughly dry. Cool cookies on racks.

□ In a bowl combine sugar, egg white and food coloring. (*Note:* To make "spongeware" cookies, spread cooled cookies with a thin layer of royal icing and let dry. Dip damp sponge into colored icing and press onto cookie to make a spatterware-like design.) To decorate animals or hearts, fill a pastry bag with stiff royal icing (add more confectioners' sugar if necessary) and pipe outlines on cookies as desired. Makes 3 to 4 dozen cookies.

CHOCOLATE-PEPPER COOKIES

- **1-1/2 cups (3 sticks) unsalted butter, room temperature**
- **1-3/4 cups sugar**
- **2 eggs, lightly beaten**
- **3 cups all-purpose flour**
- **1-1/2 cups unsweetened cocoa powder**
- **1/4 teaspoon salt**
- **1/4 teaspoon freshly ground pepper**
- **Pinch ground red pepper (cayenne)**
- **1 teaspoon ground cinnamon**
- **1 to 2 ounces melted semisweet chocolate, to decorate**

□ In a large bowl cream butter and sugar. Beat in eggs. Sift dry ingredients and add to butter mixture; beat until well mixed. (If dough seems sticky, add up to 1/4 cup more flour.) Shape into a flattened round, wrap and chill at least 1 hour.

□ On a well-floured board, roll out dough to 1/4 to 1/8 inch thick. (It's best to roll out 1/4 or 1/3 of dough at a time, leaving remainder refrigerated.) Cut dough into shapes and set 1 to 2 inches apart on baking sheets lined with parchment paper. (Leftover dough can be rolled and cut once more.)

□ Bake in a preheated 350°F oven 8 to 10 minutes, or until just crisp. (Do not allow to darken.) Cool on racks.

□ Melt chocolate and drizzle over cooled cookies. Allow to harden completely before serving. Makes 3 to 4 dozen cookies.

SUGAR COOKIES

- **1/2 cup butter, room temperature**
- **1 cup sugar**
- **2 cups all-purpose flour**
- **1/4 teaspoon salt**
- **1/2 teaspoon baking powder**
- **1 egg, lightly beaten**
- **2 tablespoons water or brandy**
- **1/2 teaspoon vanilla extract**
- **Royal icing (see gingerbread recipe)**

□ In a large bowl cream butter and sugar. Sift together dry ingredients; beat in butter, egg, brandy and vanilla until well mixed. Shape into two flattened rounds, wrap and chill at least 1 hour.

□ On a well-floured work surface, roll out dough until 1/4 to 1/8 inch thick. Cut into shapes and set on baking sheets lined with parchment.

□ Bake in a preheated 350°F oven 10 minutes, or until dry but not brown. Cool on racks. Makes about 2 dozen cookies.

APPLIQUÉ COOKIES

- **1 recipe chocolate-pepper cookie dough (see preceding column)**
- **1 recipe sugar cookie dough (see above)**
- **1 egg white, lightly beaten**

□ On a work surface lightly sprinkled with sugar, roll out each dough until 1/8 inch thick. Cut chocolate pepper dough and sugar cookie dough into small and large shapes. With a pastry brush, coat underside of smaller cookies with egg-white "glue." Place on top of larger contrasting-color cookies. Set 1 to 2 inches apart on parchment-lined baking sheets.

□ Bake in 350°F preheated oven 8 to 10 minutes, or until set but not brown. Cool on racks. Makes about 2 dozen cookies. ■

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RED CABBAGE IN RED WINE

- **2 medium heads red cabbage (about 1 pound each), cored, outer leaves removed and coarsely shredded**
- **2 cups full-bodied dry red wine**
- **Salt and pepper, to taste**
- **1/4 cup red-wine vinegar**

□ Place cabbage in a large, heavy nonreactive skillet or Dutch oven. Add wine, salt and pepper. Bring to a boil, reduce heat, cover and cook 30 to 45 minutes, until tender. Remove from heat. Stir in vinegar and heat through. Serves 6.

MAPLE-PECAN WAFFLES

- **2 eggs, separated**
- **2 tablespoons maple syrup**
- **2 tablespoons sugar**
- **2 cups buttermilk**
- **5 tablespoons unsalted butter, melted**
- **2-1/2 cups flour**
- **1/2 teaspoon salt**
- **1 cup coarsely chopped toasted pecans**

□ In a large bowl combine egg yolks, maple syrup and sugar. Beat until light and lemon-colored. Blend in buttermilk, butter, flour, salt and pecans.

□ In a separate bowl beat egg whites until stiff but not dry. Stir 1/4 egg whites into batter and mix well to lighten. Fold in remaining whites.

□ Pour 1/2 cupfuls batter at a time into center of preheated, greased waffle iron. Spread out gently with a spatula. Cook until waffles are browned and crisp, about 7 minutes. Serves 6.

APPLE-SMOKED TURKEY

- **2 cups unsweetened apple juice**
- **1/2 cup red-wine vinegar**
- **1/2 cup mixed chopped fresh herbs (sage, rosemary, tarragon and thyme), or 3 tablespoons mixed dried herbs**
- **4 tablespoons unsalted butter, room temperature**
- **Salt and pepper, to taste**
- **Mesquite chips**
- **1 turkey (15 to 17 pounds), trimmed of excess fat and wings clipped at first joint**

□ In a heavy nonreactive saucepan over high heat, combine apple juice and vinegar and boil to reduce by half. Add herbs and set aside.

□ Spread bird liberally with butter. Season with salt and pepper. In a disposable aluminum roasting pan just large enough to hold turkey, place bird breast-side up. Pour 2 tablespoons reduced apple-juice mixture over turkey and roast in a preheated 350°F oven 2-1/2 hours, basting often with apple-juice mixture and any accumulated roasting juices. (If too much liquid is given off, as is often the case with frozen turkeys, pour off and continue basting with apple-juice reduction.)

□ At least two hours before serving turkey, start a charcoal fire in a covered grill. Make sure fire is quite low before proceeding; if heat is too intense, turkey will cook too quickly.

□ Soak 1/2 to 1 pound mesquite chips in water 20 minutes. Spread hot coals in grill. Immediately before transferring turkey from oven to grill, sprinkle mesquite chips over coals.

□ Place pan on warm grill. Cover and smoke slowly 1-1/2 hours, or until meat thermometer reaches 180°F (if less than 180°F, return turkey to oven and continue cooking). Let rest 10 to 15 minutes before carving. Serves 12.

WILD RICE DRESSING WITH THYME AND RAISINS

- **1 cup raisins**
- **1/2 cup dark rum**
- **6 cups water**
- **1-1/2 cups wild rice**
- **1-1/2 cups long-grain white rice**
- **1 teaspoon salt**
- **2 cups heavy cream**
- **Fresh thyme (15 to 20 sprigs), trimmed, plus extra sprigs, to garnish (optional)**
- **Freshly ground black pepper**

□ In a small bowl cover raisins with rum and let stand 1 to 6 hours.

□ In a saucepan bring 3 cups water to a boil. Add 1/2 teaspoon salt and wild rice; return to a boil. Stir, reduce heat to medium, cover and cook 45 minutes. Remove from heat, fluff with a fork and cover. Let rest 5 minutes. Drain excess liquid.

□ In a separate saucepan bring remaining 3 cups water to a boil. Add remaining 1/2 teaspoon salt. Add white rice and return to a boil. Reduce heat, cover and cook over medium heat 20 minutes. Fluff, replace cover and let rest 5 minutes.

□ In a heavy saucepan combine cream and thyme. (*Note:* Do not add thyme garnish.) Bring to a boil. Stirring frequently and watching carefully (cream boils over easily), boil over high heat and reduce by half. Cover and let infuse 15 minutes.

□ In a large ovenproof baking dish, add wild rice and white rice. Drain raisins and add to rice. Discard any excess rum. Strain infused cream over rice and raisins. Stir to mix well, season with pepper to taste, then cover loosely with foil. Keep rice in a preheated 350°F oven until ready to serve (do not keep for more than 30 minutes). Garnish

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Why We Still Sit Down To Breakfast In Wisconsin. Especially On Mondays.

Uncle Ed Jones at the Monday tasting, 1935.



Once a week, every Monday, the Jones family gathers to taste test the sausage they've made for over a hundred years.

Week after week, month after month, year after year, it's a Jones family ritual. Sausagemakers born and bred, Cousin Ted, Aunt Fanny, Uncle Milo and other family members will test for flavor, texture, juiciness and seasoning.

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FESTIVE TABLES

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with extra thyme sprigs, if desired. Serves 6 to 8.

INDIVIDUAL GINGERED SWEET-POTATO MOUSSE

- **4 to 5 (3 pounds) medium-size sweet potatoes, trimmed and peeled, cut into 1/2-inch cubes**
- **1/2 cup orange juice**
- **1 tablespoon finely grated orange zest**
- **1 tablespoon finely chopped fresh ginger**
- **1/4 cup sugar**
- **2 tablespoons unsalted butter**
- **2 eggs, lightly beaten**
- **Salt, to taste**

□ In a large saucepan place cubed potatoes. Cover with lightly salted cold water and bring to a boil. Reduce heat and simmer about 20 minutes, or until tender. Drain.

□ In a food processor, process potatoes, orange juice, zest, ginger, sugar and butter until smooth. Add eggs and process again. Season with salt, if desired. Fill six 4-ounce buttered ramekins with potato mixture and cover with foil.

□ Place ramekins in a baking dish just large enough to hold them snugly. Add enough simmering water to baking dish to measure 1 inch deep. Carefully transfer to a preheated 350°F oven and bake 20 minutes, or until lightly set. (*Note:* Potatoes can be held in waterbath up to 1 hour.)

GRAPE TART

Filling:

- **1/2 cup sugar**
- **5 egg yolks**
- **4 tablespoons flour**
- **1/8 teaspoon salt**
- **2 cups milk**
- **1/4 cup Beaumes-de-Venise, Barsac or Sauternes**
- **1 tablespoon unsalted butter, diced**

Pastry:

- **Basic pastry (use your favorite recipe) for one 10-inch tart pan**

Topping:

- **1 pound Ribier grapes (large dark-purple grapes), halved and seeded**
- **1/4 cup red-currant jelly**
- **1 tablespoon Beaumes-de-Venise, Barsac or Sauternes**

□ Make filling: In a heatproof bowl beat together sugar and egg yolks until thick and cream-colored. Gradually work in flour; season with salt.

□ In a small saucepan bring milk to a boil. Pour hot milk in thin stream into egg mixture, beating constantly. Return mixture to saucepan in which milk was heated. Bring to a boil over medium heat, stirring constantly to prevent scorching. Boil about 2 minutes. Remove from heat and stir in wine. Pour into a bowl to cool. Dot with butter to prevent skin from forming. Cover and refrigerate until ready to use. (*Note:* Filling can be made up to 2 days in advance.) Makes 1-1/2 to 2 cups.

□ Assemble tart: Roll out prepared dough and fit into tart pan. Chill 30 minutes.

□ Prick bottom of pastry with a fork at 1-inch intervals. Line pastry with foil. Fill with dried peas or metal pie weights. Bake in a preheated 425°F oven 18 minutes. Remove foil and weights and return pastry to oven. Bake 5 minutes more, or until golden. Cool on a rack.

□ Spread filling evenly in cooled pastry. Top with grape halves, cut-side down, pressing lightly.

□ In a small saucepan heat red-currant jelly over low heat. Add wine and stir until smooth. Brush grapes lightly with glaze. Serve tart at room temperature. Serves 6 to 8.

HONEY-GLAZED BRUSSELS SPROUTS WITH PINENUTS

- **3 pounds Brussels sprouts, trimmed**
- **2 tablespoons unsalted butter**
- **2 tablespoons honey**
- **1/2 cup pinenuts, lightly toasted**
- **Salt and pepper, to taste**

□ Bring a large pot of lightly salted water to a boil. Cut an *X* into stem end of each sprout with the tip of a sharp knife. Plunge Brussels sprouts into water. Return to a boil and cook over medium-high heat until tender, 5 to 10 minutes. Refresh under cold running water. Drain well.

□ In a large skillet, just before serving, melt butter. Add cooked Brussels sprouts and honey. Sauté over medium heat until glazed and heated through. Add pinenuts; toss to mix. Season to taste. Serve immediately. Serves 6.

SOUTHWEST CHICKEN PIE IN A CHARLOTTE MOLD

Pastry:

- **2 cups flour**
- **1 teaspoon salt**
- **1/2 cup chilled vegetable shortening**
- **4 tablespoons chilled unsalted butter, cut into small pieces**
- **1/2 cup ice water**
- **1 egg beaten with 1 tablespoon cold water**

Filling:

- **4 whole chicken breasts (1-1/4 to 1-1/2 pounds), trimmed and cut into 1-inch chunks (about 4 cups chicken chunks)**

- **2 cups chicken broth**
- **5 tablespoons unsalted butter**
- **3 tablespoons flour**
- **1/2 cup fresh chopped cilantro (optional)**
- **1 tablespoon lemon juice**
- **2 stalks celery (about 2-1/2 cups), cut into 1/8-inch diagonal slices**
- **2 medium red peppers (about 1/2 pound each), cored, seeded and cut into thin strips**
- **1 medium onion, thinly sliced**
- **2 10-ounce packages frozen corn, thawed**
- **Salt and pepper, to taste**

□ Make pastry: In a food processor, combine flour and salt. Pulse in shortening and butter until mixture has consistency of coarse meal. Add water and process until pastry masses on blade.

□ Turn out onto a floured work surface and shape into a ball. Wrap and chill at least 2 hours.

□ Make filling: In a large skillet combine chicken and broth. Simmer until chicken is cooked, about 5 minutes. Saving pan juices, with a slotted spoon transfer chicken to a plate and keep warm.

□ In a saucepan melt 3 tablespoons butter. Add reserved flour and cook over medium heat 1 to 2 minutes. Add reserved pan juices. Stir over medium heat until thickened. Add cilantro, lemon juice, chicken and any accumulated juices. Season to taste. Set aside.

□ In a large skillet, melt remaining 2 tablespoons butter. Add celery, onions and red pepper. Cook over medium-high heat until softened, about 20 minutes. Remove from heat and set aside.

□ Fill bottom of a charlotte mold with a thick layer of chicken in sauce. Top with layer cooked vegetables. Add layer thawed corn. Repeat to fill mold, leaving a 1/2-inch space at top.

□ Roll out a circle of pastry 1 inch larger than top of mold. Place dough gently on top and gather generously at edge, folding over to form a neat, thick rim. Trim off excess pastry. Make air vents with point of a sharp knife in center so steam escapes. Refrigerate 10 minutes. Brush with egg mixture. Bake in a preheated 425°F oven 15 minutes. Reduce heat to 350°F and continue to cook until filling is bubbling and pastry is golden-brown, about 45 minutes. Serves 6 to 8.

CHELSEA CHOCOLATE TRIFLE

Chocolate sponge cake:

- **8 ounces unsweetened chocolate**
- **6 large eggs, room temperature**
- **1 cup sugar**
- **1-1/2 teaspoons vanilla extract**
- **1 teaspoon baking powder**
- **1/4 teaspoon salt**
- **3/4 cup cake flour**

Custard:

- **4 cups milk**
- **6 large egg yolks**
- **1/2 cup sugar**
- **1/4 teaspoon salt**
- **1-1/2 teaspoons vanilla extract**

Assembly:

- **3/4 cup raspberry preserves**
- **3/4 cup toasted slivered almonds**
- **1 cup Chambord raspberry liqueur**
- **1/2 cup dry sherry**
- **2 cups heavy cream**
- **2 tablespoons confectioners' sugar**
- **1/2 teaspoon vanilla extract**
- **Pinch salt**
- **Shaved chocolate curls, to garnish**

□ Make cake: Butter two 9-inch square cake pans and line bottoms with waxed paper. Butter paper.

□ Melt chocolate in top of a double boiler over simmering water. Remove from heat and cool.

□ In a large bowl beat egg yolks until thick and lemon-colored. Gradually beat in 3/4 cup sugar and then vanilla. Stir in chocolate.

□ In a separate bowl beat egg whites until stiff peaks form. Beat in remaining sugar. Gently fold 1/4 egg whites into chocolate mixture.

□ Sift baking powder, salt and cake flour over egg whites. Fold together gently until whites and flour mixture are blended into yolk-chocolate mixture.

□ Spoon batter into prepared pans and bake in a preheated 350°F oven until a toothpick comes out clean, about 35 minutes. Cool completely in pans on racks. Remove from pans; peel off paper.

□ Make custard: Scald milk in top of a double boiler over simmering water.

□ While milk is heating, in a medium bowl beat egg yolks, sugar and salt together until thickened and light in color. Gradually pour hot milk into mixture while beating.

□ Pour mixture back into top of double boiler and cook, stirring constantly, until custard has thickened and thickly coats back of spoon.

□ Remove top of boiler from heat and dip into a large bowl of cold water to stop custard from cooking. Beat custard briskly 5 minutes to cool. Beat in vanilla. Cool completely.

□ Assembly: Spread tops of cakes evenly with preserves. Sprinkle 1/2 cup almonds onto one layer. Sandwich layers together (preserve-coated sides together); press gently.

□ Cut sandwiched cake layers into "fingers," about 1 by 3 inches. Arrange layers in bottom and partially up sides of a glass serving bowl 10 to 12 inches in diameter and 4 to 5 inches deep. Pour liqueur and sherry evenly over cake and let stand about 10 minutes. Spoon custard over cake, cov-

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ering completely. (*Note:* Trifle may be prepared in advance to this point.)

□ In a bowl beat cream until stiff peaks form. Beat in sugar, vanilla and salt. Spoon cream onto trifle. Garnish with remaining slivered almonds and shaved chocolate curls. Serves 8 to 10. ■

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TASTY GIFTS TO MAKE

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WHOLE-WHEAT SCONES

2 cups whole-wheat flour
2-1/2 teaspoons baking powder
1/2 teaspoon salt
6 tablespoons cold unsalted butter, cut into 10 pieces
1 large egg
1/2 cup milk

□ In a bowl sift flour, baking powder and salt. Using fingertips, work in butter until mixture has grainy texture.

□ In a small bowl beat egg and milk. Make a well in center of flour mixture, add egg mixture and stir until dough forms. Knead in bowl 5 to 8 times, until smooth.

□ Turn onto lightly floured surface. Knead 2 to 3 times. Form into circle about 3/4 inch thick. Transfer to lightly buttered baking sheet. With a sharp knife, score into 12 equal wedges without slicing all the way through.

□ Bake in a preheated 425°F oven 15 to 18 minutes until lightly browned. Makes 12 scones.

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PEAR BREAD

3-1/4 pounds dried pears (or mixed dried pears, figs and pitted prunes)
4 cups flour
2 ounces (3 packets) active dry yeast
2 to 3 tablespoons lukewarm milk
1-1/4 cups sugar
Pinch salt
7 ounces (1-1/2 cups) raisins
18 ounces (4-1/2 cups) coarsely chopped hazelnuts or walnuts
1-3/4 ounces (1/4 cup) candied orange peel, diced
1-3/4 ounces (1/4 cup) candied lemon peel, diced
1/2 teaspoon ground cinnamon
1/2 teaspoon ground cloves
1 tablespoon fennel seed
3 to 4 tablespoons kirsch
1 tablespoon cornstarch
Almonds, to garnish (optional)

□ Remove stems from pears and soak in a bowl 1 hour in water to cover. Coarsely chop dried fruit and simmer in soaking liquid 30 minutes. Cover and let stand overnight.

□ In a large bowl sift flour. In a separate bowl mix yeast with milk and let stand until bubbly. Make a well in flour and add yeast mixture. Add all but 2 tablespoons sugar, add salt, dried fruit and enough cooking liquid (reserve remaining liquid) to make a stiff dough. Knead in raisins, nuts, candied orange, lemon, cinnamon, fennel and kirsch. Do not overwork.

□ Transfer dough to a floured bowl and with floured hands roll back and forth until no longer sticky. Cover bowl each time you add flour, and let cracks appear on surface (40 to 120 minutes).

□ Separate dough into four to five 6-inch oval loaves, place on a greased baking sheet, then bake in a preheated 400°F oven 1 hour.

□ Make glaze: In a bowl dissolve cornstarch in 1/4 cup reserved soaking liquid. In a saucepan combine remaining reserved soaking liquid and remaining sugar. Bring to a boil. Stir in dissolved cornstarch and simmer until thickened. Remove from heat. Brush baked loaves with glaze while bread is still warm. Garnish with almonds. Makes 4 to 5 small loaves.

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MICHAEL'S TRUFFLES

Truffles:

1 cup ganache (see below)
1/4 cup liqueur (see below)
9 ounces bittersweet or white chocolate, chopped (for coating and decorating)

Ganache:

1/2 pound bittersweet chocolate (*Note:* Use white chocolate if making white-chocolate–coconut-mint truffles)
1/2 cup heavy cream
3-1/2 tablespoons unsalted butter, diced

□ Make ganache: Melt chocolate in top of a double boiler over barely simmering water, whisking constantly.

□ In a small saucepan, bring cream to a boil. Add cream to melted chocolate, whisking constantly.

□ Remove from heat. Whisk in butter until blended. Cool to room temperature. Makes 2 to 2-1/2 cups. (*Note:* Ganache can be made and stored, covered in refrigerator, up to one month.)

□ Make truffles: In a bowl combine ganache, liqueur and flavorings of choice. Chill 20 minutes.

□ Using a 1/2-inch melon baller, scoop balls and place on parchment-covered sheet. Chill 1 hour.

□ Melt 6 ounces chocolate (for coating) in top of a double boiler over simmering water. Melt remaining 3 ounces chocolate (for decorating) in another double boiler over simmering water.

□ Place truffle on end of fork and dip into coating chocolate. Let set on baking sheet. (If using white chocolate, let set and redip.) To decorate, fit a small piping bag with a fine tip. Fill with melted chocolate and drizzle over truffles. Chill before serving. Makes 20 truffles.

POIRE WILLIAMS TRUFFLES

1/4 cup Poire Williams liqueur
1 to 2 dried pears, cut into 20 1/4-inch pieces

□ Flavor ganache with liqueur. Place a piece of dried pear in melon baller before scooping each ball of ganache. Dip in bittersweet chocolate.

□ Decorate with a dot of white chocolate.

WHITE-CHOCOLATE–COCONUT-MINT TRUFFLES

White chocolate ganache
1/4 cup white crème de menthe
1/2 cup shredded coconut, blanched one minute, drained, dried and finely chopped

□ Add liqueur and coconut to ganache. Proceed as directed; dip truffles twice in white chocolate.

KAHLUA TRUFFLES

1/4 cup Kahlua
20 chocolate-covered espresso beans (available in speciality food stores)

□ Flavor ganache with Kahlua. Dip truffles one at a time in bittersweet chocolate and decorate each truffle with a chocolate-covered espresso bean.

Truffle recipes from *Michael's Cookbook* by Michael McCarty. Reprinted by permission of McMillan Publishing Co. Copyright © 1989 by Michael McCarty.

LEMON CHOCOLATE-CHIP MUFFINS

8 tablespoons (1 stick) unsalted butter, room temperature
1 cup plus 4 teaspoons sugar
2 large eggs
1 teaspoon baking soda
Juice and grated zest of 1 lemon
2 cups all-purpose flour
1 cup buttermilk or plain yogurt
3/4 cup chocolate chips
1/4 cup freshly squeezed lemon juice

□ In a bowl beat butter and 1 cup sugar until fluffy. Beat in eggs, one at a time. Stir in baking soda and zest.

□ Fold in 1 cup flour, then 1/2 cup buttermilk. Repeat. Fold in chocolate chips.

□ Scoop batter into paper-lined 2-inch muffin cups. Bake in a preheated 375°F oven 20 to 25 minutes, or until browned.

□ Remove from oven. Spoon lemon juice over hot muffins. Sprinkle with remaining sugar. Let stand 5 minutes. Makes 12 muffins.

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MARINATED GOAT CHEESE WITH COGNAC, RED ONION AND HERBS

1/2 pound *bûcheron* goat cheese
1 small red onion, thinly sliced
1 bay leaf
1 teaspoon thyme
1 teaspoon rosemary
2 garlic cloves, minced
Freshly ground black pepper
1/2 cup cognac or brandy
1 cup dry white wine
1 cup cold-pressed extra-virgin olive oil

□ Slice cheese into 16 rounds and set aside with onions in two 1-cup jars.

□ In a saucepan combine bay leaf, thyme, rosemary, garlic, pepper, cognac and wine. Boil until reduced to a syrup, add olive oil and swirl to mix. Cool to room temperature.

□ Pour marinade over cheese and onions; cover tightly. Chill up to 4 weeks. Serve at room temperature. Makes 2 half-pints.

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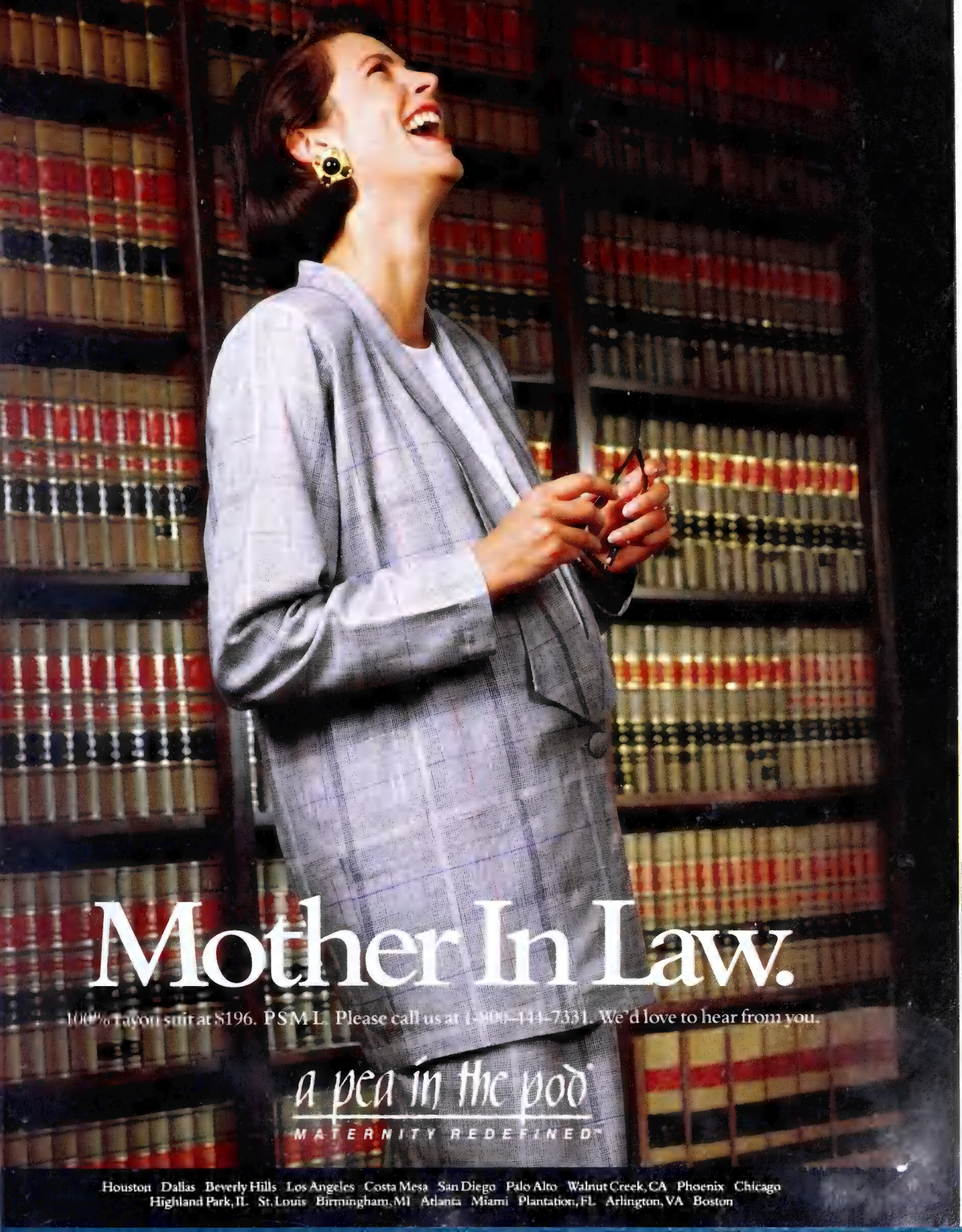
CHOCOLATE SHORTBREAD COOKIES

1 cup flour
1/2 cup unsweetened cocoa powder
1/2 cup confectioners' sugar
1/8 teaspoon salt
1/2 cup (1 stick) cold unsalted butter, diced
1 large egg yolk
1 teaspoon vanilla
Granulated sugar

□ In a bowl combine flour, cocoa, confectioners' sugar and salt. Cut in butter until mixture resembles coarse meal. Add egg yolk and vanilla and blend until smooth dough forms. Pat dough into a flat disk, wrap and chill at least 45 minutes.

□ Roll out dough until about 1/4 inch thick. Cut out rounds or other shapes and place 1 inch apart on lightly greased baking sheets. Sprinkle with

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11. I certify that the statements made by me above are correct and complete.

(Signed) Laura J. Riordan
Publisher

TASTY GIFTS TO MAKE

Continued from page 110

granulated sugar and bake in preheated 325°F oven 15 to 18 minutes, or until firm but not brown. Makes about 2 dozen 1-1/2-inch cookies.

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ORANGE-FLOWER LAYER CAKE

Cake:

- **3 cups cake flour**
- **4 teaspoons baking powder**
- **1/2 teaspoon salt**
- **1 cup unsalted butter, room temperature**
- **2 cups sugar**
- **4 large eggs**
- **1-1/2 tablespoons orange-flower water (available at specialty food stores)**
- **1 cup milk, room temperature**
- **Grated zest of 1 orange**

Filling:

- **1 cup orange marmalade, room temperature**
- **1 cup orange curd (available in specialty food stores or by mail order from Crabtree & Evelyn or substitute lemon curd)**
- **1 teaspoon Grand Marnier**

Decoration:

- **2 tablespoons confectioners' sugar**
- **Orange flowers and leaves, or thinly sliced orange zest, to garnish (optional)**

☐ Make cake: Onto sheet of waxed paper sift flour, baking powder and salt.

☐ In a large bowl cream butter and sugar until fluffy. Beat in eggs one at a time. Beat in orange-flower water.

☐ Alternately add dry ingredients and milk to butter mixture in 3 dry-ingredient additions and 2 milk additions. Stir in zest.

☐ Butter three 9-inch round cake pans, line bottoms with rounds of buttered waxed paper, and dust with flour. Divide batter among pans.

☐ Bake 25 to 30 minutes in a preheated 350°F oven. Let cool 10 minutes. Turn cakes onto racks and cool completely.

☐ Make filling: In a small bowl combine marmalade, orange curd and Grand Marnier. Set aside.

☐ Assemble cake: Place one layer on cake plate, and spread 1/2 filling evenly on top. Add second layer, spread with remaining filling. Top with third layer. Sift confectioners' sugar over cake and garnish with flowers, leaves or zest.

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FLORENTINES

- **2 cups slivered almonds**
- **1-1/4 cups sugar**
- **3/4 cup plus two tablespoons all-purpose flour**
- **Pinch salt**
- **6 egg whites (from large eggs)**
- **1 teaspoon vanilla**
- **2 tablespoons finely chopped candied orange peel**
- **2-1/2 teaspoons finely diced candied citron (lemon or grapefruit peel)**
- **4-1/2 tablespoons unsalted butter, melted and cooled**
- **6 ounces bittersweet chocolate**

☐ Make cookies: In a food processor, process almonds, sugar, flour and salt until almonds are finely chopped. Transfer mixture to a large bowl. Beat in 3 egg whites, then beat in remaining 3 until well blended. Beat in vanilla.

☐ Gradually add butter to batter, beating constantly. Then beat in candied orange peel and candied citron. Cover the mixture tightly and leave it at room temperature 3 to 24 hours.

☐ Use a teaspoon to form 1-inch balls. Place at least 2 inches apart on well-buttered cookie sheets. Flatten each ball with a fork dipped in water. Bake about 15 minutes in a preheated 350°F oven, until golden brown. Cool on baking sheets until firm. Transfer to wire racks to finish cooling.

☐ Make icing: Chop chocolate into small pieces and place in top of double boiler over hot water. Stir until chocolate begins to melt. Remove chocolate before fully melted and stir. Keep over a bowl of warm water.

☐ Using a small spatula, spread melted chocolate on underside of cookies. Store at room temperature in airtight container up to 5 days. Makes about 3 dozen florentines.

From *A Passion for Chocolate* by Maurice and Jean-Jacques Bernachon, translated and adapted for the American kitchen by Rose Levy Beranbaum, copyright © 1989 Rose Levy Beranbaum, copyright © 1989. Reprinted by permission of William Morrow & Co., Inc.

RASPBERRY STREUSEL COFFEE CAKE

Cake:

- **16 tablespoons (2 sticks) unsalted butter, room temperature**
- **1-1/2 cups granulated sugar**
- **2 extra-large eggs**
- **1-1/2 cups sour cream**
- **1 teaspoon vanilla**
- **2-1/2 cups flour, measured after sifting**
- **1-1/2 teaspoons baking powder**
- **1/2 teaspoon salt**
- **2 cups fresh or thawed frozen raspberries, strained of juices**

Streusel:

- **1/4 cup firmly packed dark-brown sugar**
- **1/4 cup granulated sugar**
- **1 teaspoon cinnamon**
- **1/2 cup flour**
- **1/2 cup chopped walnuts**
- **4 tablespoons unsalted butter**

☐ Make cake: In a bowl cream butter and sugar until light and fluffy. Beat in eggs one at a time. Add sour cream and vanilla and beat until light and well blended.

☐ In a bowl sift together flour, baking powder and salt. Add dry ingredients to butter mixture until blended.

☐ Make streusel: In a bowl combine sugars and cinnamon. Mix in flour and walnuts. Cut in butter with a fork until mixture resembles coarse meal.

☐ Assemble cake: Butter and flour a 10-inch Bundt or tube pan. Spread half of batter in bottom. Sprinkle half of streusel over batter. Distribute 1 cup raspberries onto streusel. Sprinkle remaining streusel and raspberries on top. Bake in a preheated 350°F oven 50 to 60 minutes, or until cake tester comes out clean. Serves 8 to 10.

From *Cooking With Memories: Recipes and Recollections* by Lora Brody. Copyright © 1989 (Steve Green Press, $18.95)

CHOCOLATE WAFERS

- **1 cup all-purpose flour**
- **1/2 teaspoon baking powder**
- **1/4 teaspoon baking soda**
- **Pinch salt**
- **Pinch freshly ground pepper**
- **6 tablespoons unsalted butter, softened**
- **1/4 cup firmly packed light-brown sugar**
- **1/4 cup granulated sugar**
- **1 large egg yolk**
- **1 teaspoon vanilla**
- **1 ounce unsweetened chocolate, melted and cooled slightly**

☐ Onto a sheet of waxed paper sift flour, baking powder, baking soda, salt and pepper.

☐ In a food processor, blend butter and sugars until fluffy. Beat in egg yolk, vanilla and chocolate. Mix in dry ingredients.
☐ Form dough into log about 1-1/2 inches in diameter. Wrap and chill 3 hours, or up to 2 days.
☐ Using a sharp knife slice dough to 1/8 inch thick. Place wafers 1-1/2 inches apart on ungreased baking sheets and bake in center of preheated 375°F oven 7 to 9 minutes, or until gentle pressure from fingertip leaves no mark. Cool on wire racks. Makes about 3 dozen wafers.

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CHOCOLATE-ALMOND CANDY

- **4-1/2 cups water**
- **3-3/4 cups sugar**
- **2 vanilla beans, split**
- **2 tablespoons honey**
- **3-1/3 cups slivered almonds, lightly toasted**
- **2-1/2 pounds bittersweet chocolate**

☐ In a large saucepan bring water, sugar, vanilla beans and honey to a boil, stirring constantly. Add almonds; boil 3 minutes without stirring.
☐ In top of a double boiler break all but 4 ounces chocolate into small pieces. Stir over hot water until chocolate begins to melt. Remove top from base and add remaining unmelted chocolate. Stir constantly until temperature of chocolate reaches 88°F to 90°F. Remove any unmelted chocolate.
☐ Stir in almond mixture. Drop by spoonfuls onto parchment-lined baking sheets. Flatten with a fork until candies are about 2-1/2 inches wide. Cool until chocolate dulls and candies can be lifted without sticking. Store in an airtight container at cool room temperature. Makes about 100 candies.

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JULIA CHILD'S APPLESAUCE FRUITCAKE

- **2 cups golden raisins**
- **1-1/2 cups all-purpose flour**
- **1/2 cup brown sugar**
- **1/2 cups sugar**
- **1 teaspoon ground cloves**
- **1 teaspoon cinnamon**
- **1 teaspoon allspice**
- **1 teaspoon salt**
- **1 cup hazelnuts or walnuts, toasted**
- **1 tablespoon double-acting baking powder**
- **4 tablespoons butter, melted**
- **1 cup cool, thick homemade applesauce or boiled-down canned applesauce**

☐ Butter a 9-inch loaf pan and line bottom with waxed paper. Butter paper.
☐ In a large bowl mix together raisins, flour, sugars, spices, nuts and baking powder.
☐ In a bowl beat butter into applesauce and blend with dry ingredients. Turn batter into prepared pan and bake in a preheated 300°F oven about 1-1/2 hours. Do not touch cake for at least 1 hour, as it may deflate.
☐ Unmold and cool cake on rack 20 minutes, then turn onto rack and continue cooling. Wrap and let stand at least 24 hours before serving.

From *The Way to Cook* by Julia Child. Copyright © by Julia Child. Reprinted by permission of Alfred A. Knopf Inc.

RAISIN GINGERBREAD WITH CREAM-CHEESE ICING

Cake:

- **2/3 cup firmly packed dark-brown sugar**
- **2/3 cup molasses**
- **2/3 cup boiling water**
- **4 tablespoons unsalted butter, diced**
- **1 teaspoon baking soda**
- **1 extra-large egg, beaten**
- **1/2 cup raisins**
- **1-1/2 cups flour, measured after sifting**
- **1 teaspoon cinnamon**
- **1 teaspoon ground ginger**
- **1/4 teaspoon ground cloves**
- **1/2 cup candied ginger, finely chopped**

Icing:

- **4 tablespoons unsalted butter, room temperature**
- **4 ounces cream cheese, room temperature**
- **1-1/2 cups confectioners' sugar, sifted after measuring**
- **1 teaspoon vanilla**
- **1/4 cup candied ginger, finely chopped**

☐ Make gingerbread: In a large bowl blend sugar, molasses, water and butter. Cool to room temperature. Beat in baking soda, egg and raisins.
☐ In a bowl, sift flour, cinnamon, ginger and cloves. Fold into batter. Fold in candied ginger. Pour into buttered and floured 9-inch square pan. Bake in preheated 350°F oven 35 to 40 minutes. Cool completely.
☐ Make icing: In a bowl beat butter and cream cheese until smooth. Beat in sugar until smooth. Mix in vanilla and ginger. Chill before frosting gingerbread. Cut into nine 3-inch squares. ■

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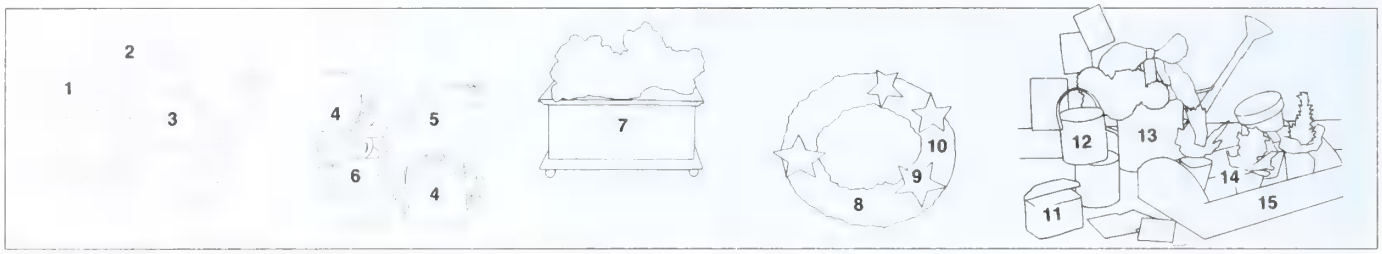
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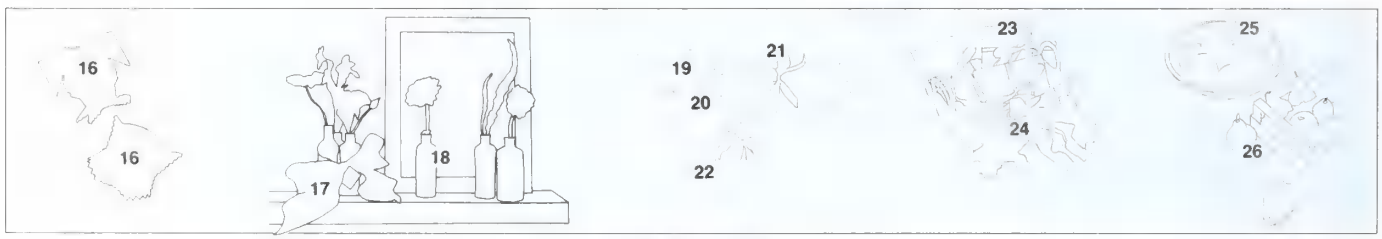
STYLE BEAT: PRESENT INSPIRATIONS

Pages 11 to 14



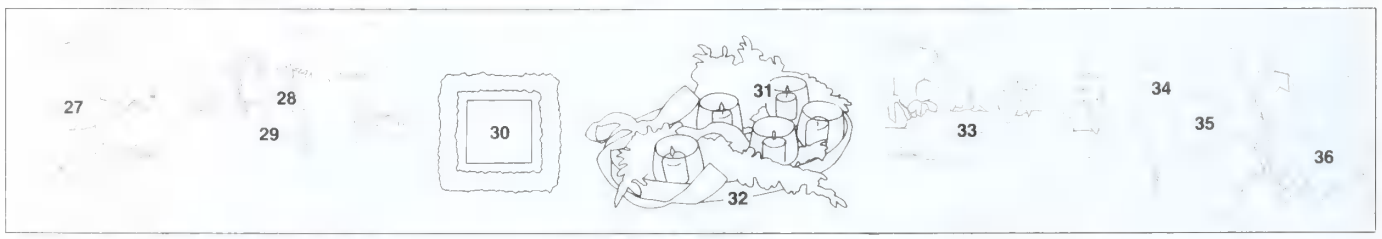
Page 11 (above)

1. *Pine frames, Sam Flax (ea.)* ..... *$10.00 to $20.00*
2. *Book, Harry N. Abrams* *150.00*
3. *Portfolio of prints, Prentice Hall* *25.00*
4. *Teapot, cups, saucers, Conran's (ea.)* *5.50 to 24.95*
5. *Tea cozy, Joyce Ames for Sweet Nellie* *60.00*
6. *Tea, Crabtree & Evelyn* *4.00*
7. *Planter, Magnolia Traditions* *50.00*
8. *Wreath, Adele Lewis* *30.00*
9. *Silver garland, Wolfman-Gold & Good Company* *25.00*
10. *Gold garland, The Paragon* *14.50*
11. *Tin of seeds, W. Atlee Burpee & Co.* *14.95*
12. *Bucket of seeds, W. Atlee Burpee & Co.* *8.50*
13. *Watering can, Gardener's Eden* *28.00*
14. *Potted-herb kit, Fox Hill Farm* *32.50*
15. *Pine tray, W. Atlee Burpee & Co.* *20.00*



Page 12 (above)

16. *Masks, MoMA Design Store (set of six)* *$19.50*
17. *Ribbon, Bonne Idée (per yd.)* *4.00*
18. *Bottles, The Faith Mountain Co. (set of six)* *18.50*
19. *Napkins, Wolfman-Gold & Good Company (ea.)* ..... *8.00 and 13.00*
20. *Napkin ring, Elan Flowers* *3.50*
21. *Ribbon, Bonne Idée (per yd.)* *2.50*
22. *Fabric paint, Menash* *1.99*
23. *Wood pen, 80 Papers* *12.00*
24. *Ribbon, Bonne Idée (per yd.)* *2.50*
25. *Bowl, Country Wood Products* *30.00*
26. *Candles, Trifles (set of six)* *45.00*



Page 13 (above)

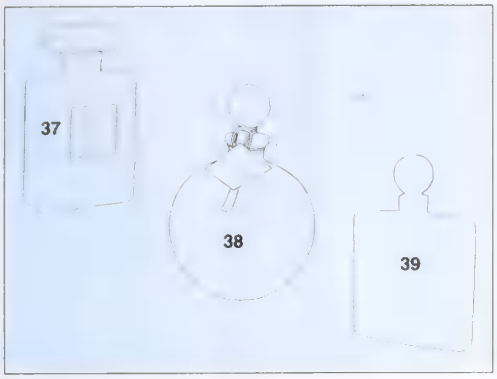
27. *Pot of dried flowers, VSF (approx.)* *$75.00*
28. *Rose pomander, VSF* *100.00*
29. *Wire basket, VSF* *25.00*
30. *Pinecone frame, VSF* *125.00*
31. *Candle holders, Pottery Barn (set of six)* *9.99*
32. *Tray, Adele Lewis* *28.00*
33. *Bulbs, VSF (per dozen)* *10.00*
34. *Fabric, P. Kaufmann (per yd.)* *25.00*
35. *Fabric, Covington Fabrics Corp. (per yd.)* ... *25.00*
36. *Fabric, Pierre Deux (per yd.)* *60.00*

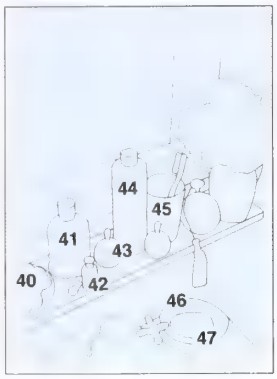
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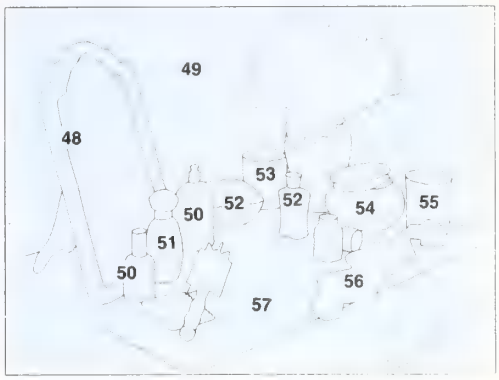
All prices are approximate suggested retail

PRESENT INSPIRATIONS

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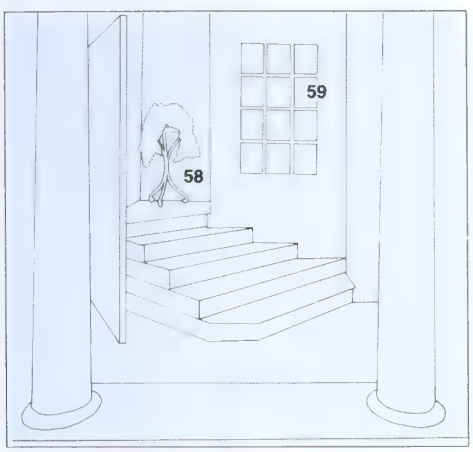


Page 14 (above)

37. *Perfume, Chanel* $47.50
38. *Perfume, Parfums Worth* 40.00
39. *Perfume, Jean-Charles Brosseau* 45.00
40. *Bath beads, The Body Shop (ea.)* ..... .15
41. *Talc, Chambers (three-pc. set)* 19.00
42. *Perfume, Zona* 36.00
43. *Perfume bottle, Zona* 55.00
44. *Rosewater, Kiehl's* 8.95
*45. *Tortoise cup, R. Brooke, Ltd.* 310.00
46. *Soap dish, Zona* 24.00
47. *Soap, The Body Shop* 2.00
*48. *Mirror, R. Brooke, Ltd.* 2,100.00
49. *Lace, Laura Ashley* 50.00
50. *Cologne and bath oil, Barneys New York (ea.)* ..... 46.00 and 55.00
51. *Eau de toilette, Annick Goutal* 85.00
52. *Potpourri and toilet water, Floris (ea.)* ..... 17.50 and 30.00
53. *Powder, Zona* 220.00
*54. *Tortoise dresser jar, R. Brooke, Ltd.* 595.00
55. *Candle, Barneys New York* 32.00
56. *Mask, The Body Shop* 4.25
57. *Vanity, Niermann Weeks for John Rosselli* ... 1,330.00

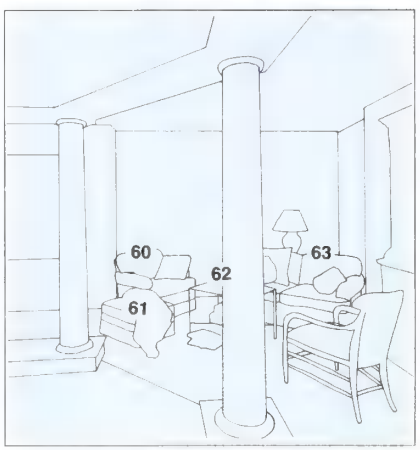
GREAT DESIGN AT RETAIL: GRAND SCALE IN A SMALL SPACE

Pages 80 to 85



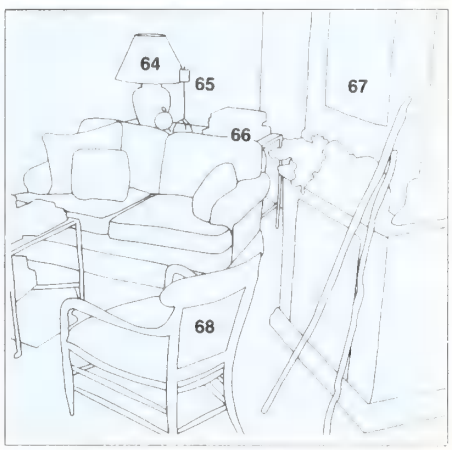
Hallway detail, page 80 (above)

58. *Plant stand, Crate & Barrel Furniture* $149.00
59. *Frames, Crate & Barrel (ea.)* 4.50



Living room, pages 80 and 81 (above)

60. *Chair, Crate & Barrel Furniture* $695.00
61. *Ottoman, Crate & Barrel Furniture* 295.00
62. *Table, Crate & Barrel Furniture* 449.00
63. *Love seat, Crate & Barrel Furniture* 995.00



Living-room detail, page 82 (above)

64. *Lamp, Crate & Barrel Furniture* $119.00
65. *Candlestick, Crate & Barrel Furniture* 39.00
66. *Console table, Crate & Barrel Furniture* 599.00
*67. *Pine cabinet, Crate & Barrel Furniture* 4,395.00
68. *Chair, Crate & Barrel Furniture* 1,395.00

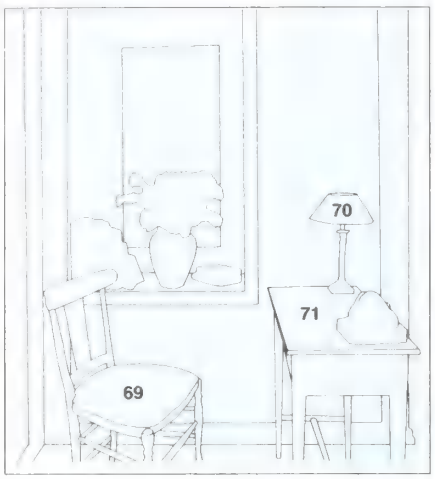
(Continued on page 116)

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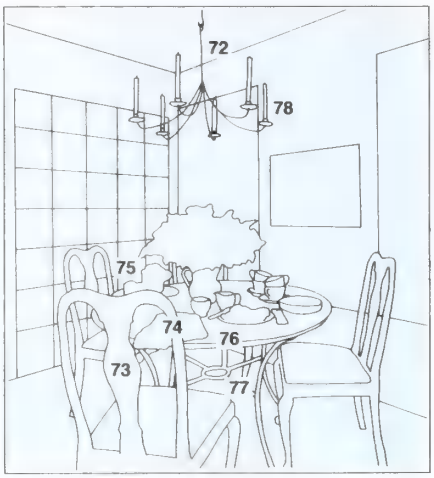
GRAND SCALE IN A SMALL SPACE

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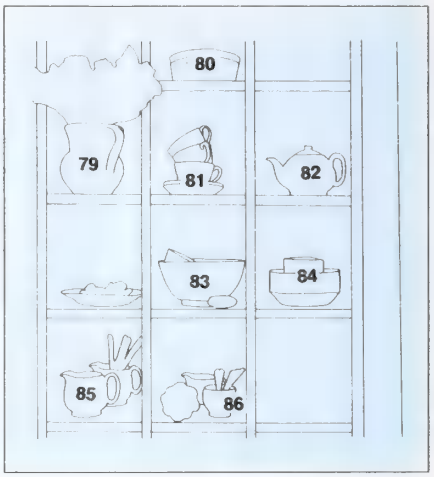
Library, page 82 (above)

69. *Desk chair, Crate & Barrel Furniture* *$495.00*
70. *Column lamp, Crate & Barrel Furniture* *69.00*
71. *Tea table, Crate & Barrel Furniture* *495.00*



Dining room, page 84 (above)

72. *Chandelier, Crate & Barrel Furniture* *$399.00*
73. *Side chair, Crate & Barrel Furniture* *329.00*
74. *Napkin, Crate & Barrel* *3.50*
75. *Coffee service, Crate & Barrel* *195.00*
76. *Glass tabletop, Crate & Barrel Furniture* *199.00*
77. *Table base, Crate & Barrel Furniture* *799.00*
78. *Candles, Crate & Barrel (set of six)* *13.95*



Dining-room detail, page 85 (above)

79. *Pitcher, Crate & Barrel* *$36.95*
80. *Soufflé dish, Crate & Barrel* *10.95*
81. *Dinnerware, Crate & Barrel (5-pc. place setting)* *34.95*
82. *Teapot, Crate & Barrel* *21.95*
83. *Vegetable bowl, Crate & Barrel* *34.95*
84. *Soup bowl, Crate & Barrel* *6.95*
85. *Jug, Crate & Barrel* *12.95*
86. *Creamer and sugar, Crate & Barrel (ea.)* *11.95*

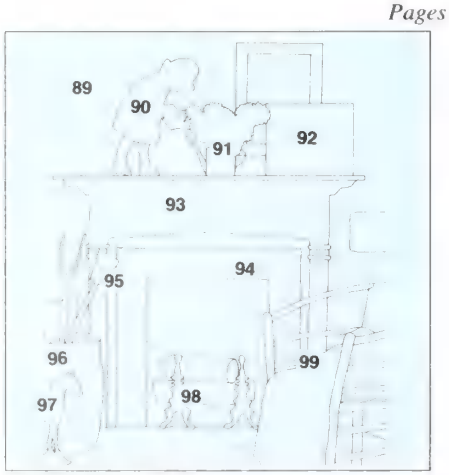
MANTEL CLASSICS

Pages 86 to 89



Dining-room detail, page 85 (above)

87. *Bottle, Crate & Barrel* *$8.95*
88. *Bowl, Crate & Barrel* *6.50*



Page 86 (above)

89. *Wallpaper, Osborne & Little at Anne Mullin Interiors (per roll)* *$40.00*

*90. *Wood ornament, Judith and James Milne, Inc.* *150.00*
*91. *Watering can, Limited Editions* *150.00*
*92. *Theorem painting, Judith and James Milne, Inc.* *2,000.00*
93. *Mantel, Travis Millwork* ... *697.00*
94. *Tiles, Country Floors, Inc. (ea.)* ... *.85 and .95*
95. *Fire fork and shovel, Adirondack Store & Gallery (ea.)* *19.00*
*96. *Basket, Judith and James Milne, Inc.* *185.00*
*97. *Horse mill weight, Judith and James Milne, Inc.* *575.00*
*98. *Andirons, Wm. H. Jackson Co.* *1,650.00*
*99. *Hickory chair, Judith and James Milne, Inc.* *575.00*

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FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

(Continued on page 118)



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This dresser was the first thing we bought when we got married. And every week I've dusted it with Pledge. It's had a beautiful shine, week after week, year after year. Without build-up. It's been a beautiful sixteen years for all of us.

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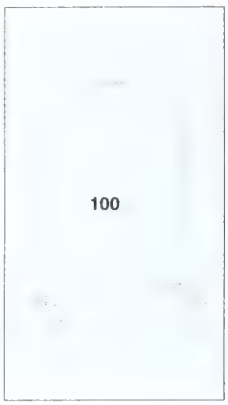
HB READER ADVANTAGE

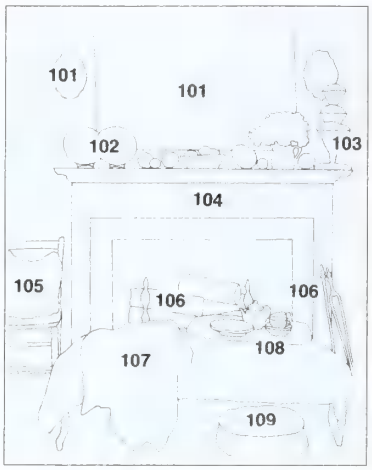
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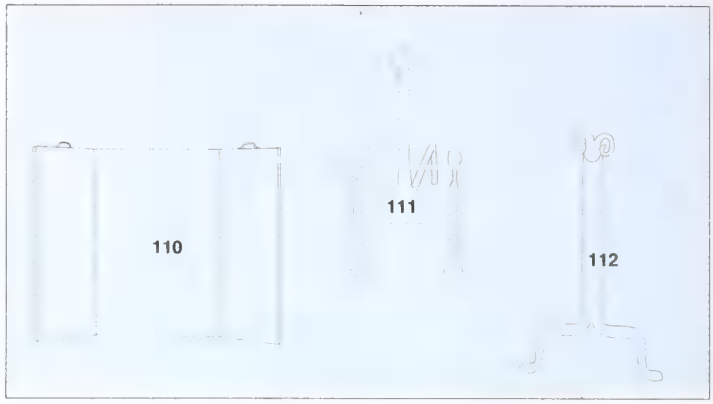
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MANTEL CLASSICS

Continued

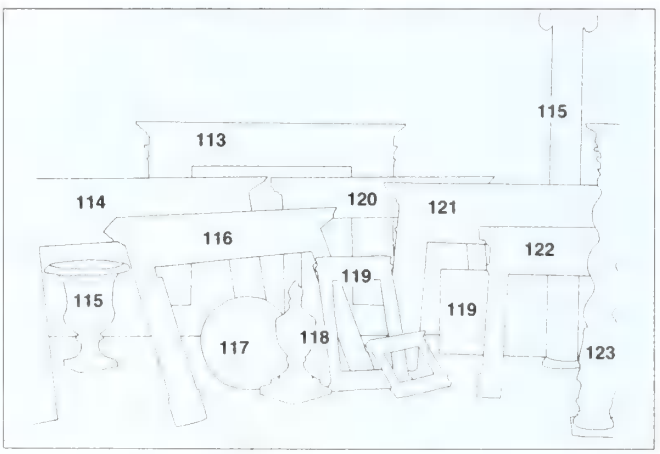






Pages 86 and 87
(above and right)

100. *Firescreen, The Phillips Collection* *$2,295.00*
101. *Sconces and panel, John Rosselli (ea.)* *450.00*
*102. *Plates, Vito Giallo Antiques (pr.)* *150.00*
*103. *Tole planter, Lexington Gardens* *600.00*
104. *"Culham" mantel, Danny Alessandro, Ltd.* . *3,600.00*
*105. *Pillow and chair, Trevor Potts Antiques (ea.)* ..... *375.00 and 700.00*
106. *Fireplace tools and andirons, Wm. H. Jackson Co.* ..... *975.00 and 1,500.00*
*107. *Shawl, Vito Giallo Antiques* *250.00*
*108. *Tray and tea service, Bardith, Ltd. (ea.)* ..... *300.00 to 6,500.00*
*109. *Footstool, Trevor Potts Antiques* *675.00*
110. *Firescreen, David Tabor for William-Wayne & Co.* *450.00*
111. *Bird andiron, The Phillips Collection (pr.)* .. *1,190.00*
112. *Ram andiron, Wm. H. Jackson Co. (pr.)* *625.00*



Pages 88 and 89
(left)

113. *Williamsburg-style mantel, Morgan Products, Ltd.* *$1,055.00*
114. *Walnut mantel, Kentucky Millwork* *1,042.00*
115. *Urn, Great American Salvage Co.* *2,800.00*
116. *Mantel with center swag, Wm. H. Jackson* .. *3,900.00*
117. *Bust medallion, Trevor Potts Antiques* *2,000.00*
*118. *Finial, Lexington Gardens (set of three)* *6,200.00*
*119. *Frames and gilded mirror, House of H. Heydenryk (ea.)* ..... *500.00 to 1,000.00*
120. *Fruit-motif mantel, Brill & Walker Assoc., Inc.* *5,830.00*
121. *Adam-style mantle, The Ready Built Products Co.* *980.00*
122. *"Woburn" mantle, Danny Alessandro, Ltd.* . *3,600.00*
*123. *Column, Betty Jane Bart Antiques (pr.)* *4,950.00*

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

COVER

● **Wreath,** twig base with reindeer moss, lady-slipper orchids, lady's mantle, limes, grasses, flat-leaf eucalyptus, 24-in. diam, $225—Twigs (R), 381 Bleecker St., New York 10014. **Mantel,** #503, wood with Colonial and old English details; shelf, 67 by 6-1/2 in. deep; body, 60-1/2 by 53-1/4 in. high; opening, 50 by 40 in. high; $697—Travis Millwork (MO), PO Box 848P, Rte. 3, Spicewood, TX 78669. **Mantel painting** by Anthony Cava; 212–473–6613 or 212–475–5219. **French mistral-glazed mantel tiles:** "Bordeaux," 95 cents ea.; "Vert Provence," 85 cents ea. (pattern discontinued, supply may be low)—Country Floors, Inc. (R,T), 15 E. 16 St., New York 10003. **Paint for mantel:** Benjamin Moore flat latex, green #566, red #1306; **paint for wall:** Benjamin Moore flat latex, #594—Janovic Plaza (R), 215 Seventh Ave., New York 10011. Wooden diamonds hand-applied by House Beautiful. *Top of mantel.* **Flowering dogwood footed pitchers** (far left and right), c. 1870, #A14019 and #A14020, $675 ea.—Kentshire Galleries, Ltd. (R,T), 37 E. 12 St., New York 10003. **Green porcelain leaf dish,** #Y6628, Paris, c. 1810, $600; **Spode porcelain compote,** #S6616, blue-and-pink, c. 1810, $500; **Minton star-shaped fruit dish,** #CC6649, c.1810, one of a pr., $2,250; **Staffordshire deer,** #CC6618, c.1820, $500—Bardith, Ltd., 901 Madison Ave., New York 10021. **Miniature handmade houses** (left to right) by K.C. Witherell, Pamela Richardson, Dee Davis, Pamela Richardson, Peggy Kennedy, Pamela Richardson. **Large purple hand-knit stocking** (far right), $45—Kelter-Malcé Antiques, 361 Bleecker St., New York 10014. **Other stockings,** antique, hand-knit Amish, private collection of Judy Boisson, 96 Main St., Southampton, NY 11968. **Fireplace furnishings:** antique wire fender, $900; andirons, 19th c., $900; antique American tools, 2 pcs., $1,450—Wm.

H. Jackson Co. (R,T), 3 E. 47 St., New York 10017. **Antique teddy bear,** American, c. 1920, 27 in., $450—Kelter-Malcé Antiques. **Teddy bear in Victorian Knarlwood chair,** #10409, $1,800 pr.—John Rosselli, 523 E. 73 St., New York 10021. **Fabric on chair,** "Maja," 51 percent linen/49 percent cotton, color #33 red, 54 in. wide—Covington Fabrics Corp., 267 Fifth Ave., New York 10016. **Table,** burr elm with twisted-root column base, #04518, c. 1820, 21 by 28 in. high, #04518, $4,500—Kentshire Galleries, Ltd. **Creamer and sugar bowl,** antique English from green china tea set with strawberry finials, $225 the set—Limited Editions (R,T), 253 E. 72 St., New York 10021. Teapot and sponged mugs, private collection. Sponged cookie ornaments on tree by Martha Stewart.

STYLE BEAT

●*Page 11: **The Besler Florilegium,*** 546 pages, $150—at fine bookstores nationwide; for a store near you, call Harry N. Abrams, Inc., Special Sales Dept., 212–206–7715. ***The Collector's Portfolio of Pierre Joseph Redouté,*** 12 prints, $25—Prentice Hall (M), available at Kroch's & Brentano's (R), 29 S. Wabash, Chicago, IL 60603; 800–ALL–BOOK. **Pine frames,** unpainted, $10 to $20—available at variety stores nationwide, including Sam Flax (R), 25 E. 28 St., New York 10016. Picture frames painted by Ross Madole, PO Box 478, Old Chelsea Sta., New York 10011. **Tea set:** Blue-and-white-striped pot, $24.95; cups, $12.95; saucers, $5.50 ea.—Conran's (R), 2248 Broadway, New York 10024. **Pagoda-shaped tea cozy,** of vintage fabric by Joyce Ames for Sweet Nellie, $60; other cozys range from $48 to $62—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Fruit tea,** 25 sachets, $4—Crabtree & Evelyn (R), 620 Fifth Ave., New York 10020, and all other Crabtree & Evelyn stores. **Pine planter with Chippendale design,** #1087, $50 (painted blue by **HB**)—Magnolia Traditions (M), PO Box 254, Pascagoula, MS 39567. **Grapevine wreath,** 12 to 14 in., $30—Adele Lewis (R,T), 227 W. 29 St., New York 10001. **Silver star garland,** 25 yds., $25—Wolfman-Gold & Good Company. (R), 116 Greene St., New York 10012. **Gold star garland,** #4009, 3/18-ft. garlands, $14.50—The Paragon (MO), Tom Harvey Rd., Westerly, RI 02891. *Garden supplies:* **Pine tray,** #G-96651, $20; **"Bloomin' Buckets" of seeds and starting medium,** #G-83923; **mixed-flower design,** #G-83907; **nasturtium design,** #G-83899; **sweet pea design;** $8.50 ea.; **tins of wildflower seeds,** #G-48215C, "Seed House Collection"; **perennials,** #G-48223C; **Northeast,** #G-48280C; for cutting, $14.95 ea.—W. Atlee Burpeee & Co. (MO); 800–888–1447 or 800–333–5808. **Portuguese watering can,** #66-366500, $28—Gardener's Eden (MO), Po Box 7303, San Francisco, CA 94120-7307. **Gourmet Gift Kit,** includes 6 potted herbs, 6 larger pots for transplanting, and growing medium, $32.50, includes shipping and handling—Fox Hill Farm (MO), 444 W. Michigan Ave., Box 9, Parma, MI 49269-0009.

■*Pages 12 and 13:* **Animal masks,** #1597, set of six, $19.50—MoMA Design Store (MO); 800–447–6662. **Miniature glass bottles,** #40105, 4 in. high, set of 6, $18.50—The Faith Mountain Company, Main Street, Box 199, Sperryville, VA, 22740-0199; 800–822–7238; in Va., 703–987–8521. **Iridescent sheer blue ribbon,** 2-3/4 in. wide, $4 per yd.—Bonne Idée (R), 27 Purchase St., Rye, NY 10580. **Pine frame,** unpainted, $12—available at variety stores nationwide, including Sam Flax (R), 25 E. 28 St., New York 10016. Picture frames painted by Ross Madole, PO Box 478, Old Chelsea Sta., New York 10011. **Cotton napkins with fagoting,** $8 ea., **with crocheted lace,** $13 ea.—Wolfman-Gold & Good Company. (R), 116 Greene St., New York 10012. **Deka fabric paint,** $1.99 per oz.—Menash, Inc. (R), 2307 Broadway, New York 10024. **Twig napkin ring,** $3.50 ea.—Elan Flowers (R), 148 Duane St., New York 10013. **Lilac d'Or ribbon with wire,** 1-1/2 in. wide, $2.50 per yd.; **Cherry d'Or ribbon,** 1-1/2 in. wide, $2.50 per yd.—Bonne Idée (R), 27 Purchase St., Rye, NY 10580. *Postcards photo:* **Wood fountain pen,** $12—80 Papers (R), 510 Broome St., New York 10013. **Cherry d'Or ribbon,** 1-1/2 in. wide, $2.50 yd.—Bonne Idée (R), 27 Purchase St., Rye, NY 10580. **Apple candles,** #APTJ340, **pear candles,** #APTJ364; per 6, $45 plus postage—Trifles (MO), PO Box 620050, Dallas, TX 75262-0050. **Stone-wash wood bowl,** $30—Country Wood Products (M), 510 Second Ave., Wayland, NY 14572. **Ivy garland,** 6 ft., $10—Wolfman-Gold & Good Company. (R), 116 Greene St., New York 10012. **Dried heather, lavender larkspur, sweet annie and wheat in terra-cotta pots,** $75 and up—VSF (R), 204 W. 10 St., New York 10014. **Balls of dried roses,** $100 ea.; **wire basket,** $25—VSF (R), 203 W. 10 St., New York 10014. **Hand-colored etching in pinecone frame,** 7 in. sq., $125—VSF (R), 203 W. 10 St., New York 10014. **Crackled glass votive candles,** #374579, set of 6 (rims painted gold by **HB**), $9—Pottery Barn (R,MO), Mail Order Dept., PO Box 7044, San Francisco, CA 94120-7044. **Tray,** #ALB633/2, $28—Adele Lewis (R,T), 227 W. 29 St., New York 10001. **Narcissus bulbs,** $10 per doz—VSF (R), 203 W. 10 St., New York 10014; or $1.25 ea.—Zona (R), 97 Greene St., New York 10012. **Large floral-pattern fabric,** "Woodland Rose," 100 percent cotton, $25 per yd.—P. Kaufmann (M), 261 Fifth Ave., New York 10016. **Stripe fabric,** "Morocco," #55, cotton/linen, $25 per yd.—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **Yellow palm-tree fabric,** "La Chasse aux Papilions," #2799-004, 100 percent cotton chintz, $60 per yd.—Pierre Deux (R), 870 Madison Ave., New York 10021. **Lavender check fabric,** "Montfort Check," in sky blue, linen/cotton, $31.50 per yd.—F. Schumacher & Co., 7 Hoosac St., Adams, MA 01220. **Fruit fabric,** "Orchard," in "Multi Duck Egg" cotton chintz, $25 per yd.—Laura Ashley (R), 714 Madison Ave., New York 10021; or call 800–223–6917.

●*Page 14:* **French night table** by Niermann Weeks, #0187, $1,330—John Rosselli (R,T), 523 E. 73 St., New York 10021. **"Auricula" wallpaper** (behind night table), pink (also available: blue, ocher, lavender)—Osborne & Little (T), 979 Third Ave., Suite 1503, New York 10022. **White lace panel** (behind night table), "Ribbons and Bows," 60 by 90 in., cotton/polyester, $50 per panel—Laura Ashley (R), 714 Madison Ave., New York 10021; 800–223–6917. *On night table:* **Antique tortoiseshell dressing-table mirror,** #BR-41, $2,100; **antique tortoiseshell lidded glass jar,** #CP-53, $595—R. Brooke, Ltd., 960 Lexington Ave., New York 10021. **Cucumber lotion** by Sisley, $68—Bergdorf Goodman (R), 1 W. 57 St., New York 10019. **Talborina talc, scented powder,** $220—Zona (R), 97 Greene St., New York 10012. **"Eau de Ciel" toilette spray,** by Annick Goutal, 3-1/3 oz., $85 (also available in shower gel and milk bath)—Annick Goutal, 1414 Sixth Ave., New York 10019. **Brush,** $4.80; **eye mask,** $4.25—The Body Shop (R, MO), 485 Madison Ave., New York 10021. **Seringa candle by Diptyque,** $32; **Czech & Speake cologne,** $46; **rose bath oil,** $55; **tortoiseshell comb,** $12—Barney's New York (R), Seventh Avenue and 17 Street, New York 10011. **English Rose Potpourri,** $17.50; **with dish** (also comes with Oriental Bouquet potpourri mixture), $27.50; **English violet toilet water,** 1.7 oz., $30—Floris (R), 703 Madison Ave., New York 10021. *Bathroom sink photo:* **Authentic Turkish towel,** #376459, $40; **talcum powder** (part of set that includes shampoo and three bars of soap), #375394, $19—Chambers (MO), Mail-Order Dept., PO Box 7841, San Francisco, CA 94120-7841. **Tortoiseshell cup** (holding toothbrushes); **antique horn beaker,** #RH292F, $310—R. Brooke, Ltd. (R,T), 960 Lexington Ave., New York 10021. **Two perfume bottles,** clear glass with glass-and-silver tops, $55 ea.; **McKenzie Child's soap dish,** $24; **Caprifoglio Essenza perfume,** $36 (perfume by Centro Botenico)—Zona (R), 97 Greene St., New York 10012. **Bath-oil beads,** 15 cents ea.; **apricot glycerine soap,** $2 per bar—The Body Shop (R), 485 Madison Ave., New York 10021. **Rose water,** 8 oz., $8.95—Kiehl's Pharmacy, Inc. (R), 109 Third Ave., New York 10003.

■*Page 17:* **Canton baskets: Cheese Barrel** (on floor by chair), #CB2, 20 by 18 in. high, $450; small (not shown), #CB1, $350; **oval baskets:** large, #OB3, $375; medium, #OB2, $275; small, #OB1, $225; **picnic basket** (on floor to right), small, #P1, $275; large (not shown), #P2, $350; **"Versaille" planter** (on table), #V1, 4 in., $65—Jacqueline Adams Antiques, 2300 Peachtree Rd. NW, Suite B0110, Atlanta, GA 30309. **Wicker chairs,** #1072, $447.50—O'Asian Designs, 1100 W. Walnut, Compton, CA 90220; or phone 800–333–8590.

THE ROOF'S THE LIMIT

●*Page 38: Roofing material manufacturers—Asphalt:* Flintkote, 580 Decker Dr., Irving, TX 75062. *Clay:* Sun Valley Tile Kilns, 1849 Sawtell Blvd., #610, Los Angeles, CA 90025; Ludowici-Celadon, PO Box 69, New Lexington, OH 43764; Montro Clay Products USA, 566 E. Sixth St., Unit A, Norco, CA 91760. *Concrete:* The Detering Co., 3028 Washington Ave., Houston, TX 77007; Gory Associated Industries, Inc., 100 Park Central Blvd., S. Pompano Beach, FL 33064; Lifetile Corp., 3511 N. Riverside Dr., Rialto, CA 92376; Monier Roof Tile, Inc., 1855 W. Katella Ave., #355, Orange, CA 92667; Vande Hey Raleigh, 1665 Bohm Dr., Little Chute, WI 54140-0263. *Fiber cement:* Eternit, Inc., Village Center Dr., Reading, PA 19607; FibreCem Corp., 7 Woodlawn Green, Suite 212, Charlotte, NC 28217; James Hardie Building Products, Inc., 26300 La Alameda, Suite 400, Mission Viejo, CA 92691-6317. *Fiberglass:* Bird Roofing Co., Pleasant Street, Norwood, MA 02062; Celotex Corp., PO Box 22602, Tampa, FL 33622; CertainTeed Corp., PO Box 860, Valley Forge, PA 19482; GAF Corp., 1361 Alps Rd., Wayne, NJ 07470; Georgia-Pacific Corp., 133 Peachtree St. NE, Atlanta, GA 30348-5605; Manville Corp., Roofing Systems Div., PO Box 5108, Denver, CO 80217; Owens-Corning Fiberglas Corp., Fiberglas Tower, Toledo, OH 43659. *Metal (solid sheet):* Follansbee Steel, State Street, Follansbee, WV 26037; Revere Copper Products, Inc., PO Box 300, Rome, NY 13440. *Metal Tile:* Gerard Roofing Technologies, Inc., PO Box 9459, Brea, CA 92622-9459; Met-Tile, Inc., PO Box 4268, Ontario, CA 91761; Reinke Shakes, 4347 Lovers Lane, Dallas, TX 75225 (aluminum shingles, copper-coating aluminum shingles); La Tegola Canadese Spa, 31020 Vittorio Vento, Tv, Italy 0438/501/245 (copper-coated fiberglass shingles). *Wood:* Red Cedar Shingle & Handsplit Shake Bureau, 515 116 St. NE, Bellevue, WA 98004

HOLIDAY MAGIC TO MAKE

●*Page 49:* **Christmas wreath,** dried bunny tails (*Lagurus*), Hare's-tail grass with accents of preserved roses and lamé ribbon, $225 (price will vary)—Ronaldo Maia, Ltd. (R), 27 E. 67 St., New York 10021.

■*Pages 50 and 51 Right:* Designer: Lewis Sykes (Visual Director of Special Effects for Saks/San Francisco), 415–986–4300. Tablesetting created for Mr. and Mrs. Tully Friedman for "The Celebrations of Christmas," to benefit children's programming at KQED. **Walls and menorah** built by Steve Keenen/Geometrics. **Painted finishes** by Brent West.

■*Pages 52 and 53:* **Three kings,** custom designed, with wire base and moss body, textile and bead clothing, 22 in. high, from $200—Ronaldo Maia, Ltd. (R), 27 E. 67 St., New York 10021. **Fabric for kings' clothing,** unique theatrical fabrics that can be ordered by mail, catalog available—Gladstone Fabrics (T,R), 16 W. 56 St., New York 10019. **Star wreath,** custom designed, of preserved flowers (hydrangea, protea, mushrooms, etc.) on wood base; 14 in., $75; 24 in., $100; 36 in., $200—David Madison Horticultural Design Inc. (R), 251 E. 62 St., New York 10021. **Garland,** of dried boxwood,

(Continued on page 120)

PRODUCT INFORMATION

Continued from page 119

hydrangea, golden apples, ornamental quail, nuts, berries, etc.; sold by the foot, $15 to 30, can also be made using fresh materials—David Madison Horticultural Design Inc.

■ *Pages 54 and 55:* **Birdhouse,** $250; **small topiary,** $75; **small pinecone basket with plant,** $100; **swag,** $500—VSF (R), 204 W. Tenth St., New York 10014. **Room setting:** at the Gunn Historical Museum, Washington, CT; 203–868–7756. **Garland** created by designer Chris Zaima, Washington, Conn.

■ *Pages 56 and 57:* Houses designed by New York designer George Constant; also made by House Beautiful's Peggy Kennedy, K.C. Witherell and Kathleen Mahoney. Also by Dee Davis and Pamela Richardson.

■ *Pages 58 and 59:* **Miniature houses on Christmas tree,** see pages 56 and 57 product information. *Above fireplace:* **Water-gilded arrow-and-flight finials and center curtain pole,** $2,500—1065 Madison Avenue Antiques (R), 1065 Madison Ave., New York 10028. **Papier-mâché tray table** with hunting-scene painting, $5,200; **silver tray** and **antique porcelain tea service**—1065 Madison Avenue Antiques. **Chintz club chair,** as shown, $3,250, and **silk ottoman sofa,** as shown, $10,754—Marshall/Schule Associates, 1065 Madison Ave., New York 10028. **Hatbox,** private collection. **Top wreath,** made of preserved red roses, silk leaves, heather, grosgrain ribbon; from $150—Ronaldo Maia, Ltd. (R), 27 E. 67 St., New York 10021. **Middle wreath,** of bent twigs spray-painted gold, discontinued. **Bottom wreath,** of laurel leaves—Twigs (R), 381 Bleecker St., New York 10014.

■ *Pages 60 and 61:* Mantel design by Renny. **Beaded fruit,** 1950s designs, **antique hurricane lamp, antique wire baskets,** NFS. **Gold-leaf poinsettia**—Renny (R), 159 E. 64 St., New York 10021. **Carved oak angel,** 5 in., $125; 8 in., $185—Ronaldo Maia, Ltd. (R), 27 E. 67 St., New York 10021.

A VERY PERSONAL CHRISTMAS

■ *Pages 62 to 67: Floral designer:* Ken Miesner's (R), 292 Plaza Frontenac, St. Louis, MO 63131. **Carpet,** French Bessarabian—Stark Carpet (T), 979 Third Ave., New York 10022. **"Floral Bouquet" fabric on sofa,** multicolored cotton chintz—Lee Jofa (T), 979 Third Ave., New York, 10022. **"Sea Coral" chintz fabric on sofa**—Cowtan & Tout (T), 979 Third Ave., New York 10022. **"Summit" carpet on stairs,** jade, with ribbon border, from the Wilton Collection—Rosecore (T), 979 Third Ave., New York 10022.

FRESH FACE OF FLORIDA

■ *Page 68:* **Wicker furniture**—Wilhelms Rattan (R), 4701 Georgia Ave., W. Palm Beach, FL 33405.

■ *Pages 70 and 71:* **Red fabric on sofa,** #37444—Payne Fabrics (T), 979 Third Ave., New York 10022. **Red-and-green chintz** on chair and pillow, #616.01—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Fabric on ottoman,** #1407—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Wicker chair**—Ginsberg Collection (T), 444 Townsend St., San Francisco, CA 94107. **Argyle design on chair,** hand-painted by Sharon Gray for Kemble Interiors Inc., 232 Royal Palm Way, Palm Beach, FL 33480. **Carved-wood coffee table**—Kemble Interiors Inc. **Double-combed glaze on table,** by Gary Lambert, 1163 Palmetto Rd., W. Palm Beach, FL 33417. **Fabric on Chelton frame chair,** green-and-white stripe #142-4—Carlton V (T), Dorothy Draper & Co., 60 E. 56 St., New York 10022. **Hand-painted sisal rug,** banana-leaf pattern—Ashton Studio, 310 Peruvian Rd., W. Palm Beach, FL 33417. **Oil painting over desk** (rooster, cats)—Jane Wendel, 245 B. Worth Ave., Palm Beach, FL 33480. *Background:* **Table-skirt fabric,** "Coraux," #61584.01—Brunschwig & Fils. **Red-and-white brocade on armless chairs,** "Pembroke," #855132—Lee Jofa (T), 979 Third Ave., New York 10022. **Green pillow fabric,** "Peaweed," #661944.01—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Moss fringe on pillow,** #13824—Payne Fabrics. **Straw table centerpiece**—Kemble Interiors Inc, 232 Royal Palm Way, Palm Beach, FL 33480. **Candlestick lamps**—George Hammond (R), London, England. **Hand-painted lampshades**—Kemble Interiors Inc. **Red orchids**—M.G.R. Orchids, 13530 Edith Rd., Loxahatchee, FL 33470. **Orchids and trees**—Rick Wilkos, Palm Beach, Fl; 407–863–8909. **Rooster prints**—Brilsford Gallery, 326 S. Country Rd., Palm Beach, FL 33480. *Right:* **Hand-painted church doors**—Marcia Wendel, Austin, Tex; 512–450–1145. **Miniature floral wreath**—Rick Van Horn, Palm Beach, Fl.; phone 407–832–5338.

■ *Pages 72 and 73: Celerie's room:* **Portuguese needlepoint rug**—Stark Carpet (T), 979 Third Ave., New York 10022. **Country-French settee**—Kemble Interiors Inc., 232 Royal Palm Way, Palm Beach, FL 33480. Fabric on settee discontinued. *Kitchen:* **Trompe l'oeil art on cabinets**—Sharon Gray for Kemble Interiors Inc. *Lake-side Porch:* **Hand-painted demilune table**—Kemble Interiors Inc. **Candlestick lamps**—George Hammond (R), London, England. **Hand-painted shades on lamps**—Kemble Interiors Inc. **Hand-painted shutter** and **hand-painted church doors**—Marcia Wendel, Austin, Tex; 512–450–1145. *Master bedroom:* **Pink-and-white brocade,** #68325.01—Brunschwig & Fils (T), 979 Third Ave., New York 10022.

■ *Pages 74 and 75:* **Scalloped bed coverlet** and **pink heart baby pillow**—Mary Mahoney (R), Worth Ave., Palm Beach, FL 33480. Bed skirt and fabric on bench, discontinued pattern from Brunschwig & Fils. **Pink-and-white-stripe pillow-cover fabric**—General Trading & Flea Market, London, England. **Miniature floral wreath**—Rick Van Horn, Palm Beach, Fl.; 407–832–5338. **Floral prints each side of mirror**—Kemble Interiors Inc., 232 Royal Palm Way, Palm Beach, FL 33480. **Floral prints each side of secretary**—Brilsford Gallery, 326 S. Country Rd., Palm Beach, FL 33480. **Plates on each side of secretary** and **Thatched Cottage ware in secretary**—John Maddock and Sons, aka Johnson Brothers, Stoke-on-Trent, England. **Hand-painted floor,** by Judy Boullet for Kemble Interiors Inc. **Pink-and-white brocade on chairs and settee,** #68325.01—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Baby chair**—Ici Aussi, #6 Via Parigi, W. Palm Beach, FL, 33405.

■ *Pages 76 and 77: On pink porch:* **Chintz on banquette,** #1235-02, "Lymington," and **scalloped flange pillows,** #911—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Striped fabric on armless chairs and pillow,** #4217, and **stripe pillow loop fringe,** #1095—Manuel Canovas, Inc. (T), 979 Third Ave., New York 10022. **"Ribbon chintz" on sofa,** #85785.01—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Mirror**—Jack Davidson, #4 Via Parigi, Palm Beach, FL 33405. **Handcrafted, hand-painted birdcage**—Kassatly's (R), 238 Worth Ave., Palm Beach, FL, 33480. **Painting on dining-room chairs,** hand-painted by Sharon Gray for Kemble Interiors Inc., 232 Royal Palm Way, Palm Beach, FL 33480. **Green fabric,** #80969.2 (with rick-rack border)—Brunschwig & Fils (T), 979 Third Ave., New York 10022.

GRAND SCALE IN A SMALL SPACE

■ *Pages 80 to 83:* Project designer: Peter Wheeler, P.J. Wheeler Assoc., 17 Edinboro St., Boston, MA 02111; 617–426–5021. Checkerboard floor and stairs painted by Spectrum Painting, Cambridge, MA; 617–547–5749 and 617–864–9016. **Clip picture frames,** 8-1/2 by 11 in., $4.50 ea.—Crate & Barrel (R), 850 N. Michigan Ave, Chicago, IL 60611; for catalog and stores near you, call 800–323–5461. **Winterthur Collection plant stand,** 12 by 37 in., $149—Crate & Barrel Furniture (R), 1045 Massachusetts Ave., Cambridge, MA 02138; and 1515 Sheridan Rd., Wilmette, IL 60091. *Living area:* **Wellesley Collection upholstered furniture** in navy striped cotton fabric with fiber down: **love seat,** 62 by 36 by 32 in. high, $995; **chair,** 36 by 34 by 32 in., $695; **ottoman,** 27 by 21 by 15 in. high, $295—Crate & Barrel Furniture (R), 1045 Massachusetts Ave, Cambridge, MA 02138; and 1515 N. Sheridan Rd., Wilmette, IL 60091. **Danish pine cabinet,** one-of-a-kind, 41 by 18 by 90 in. high, $4,395; **Regenza lounge chair with black lacquer finish,** 35 by 32 by 22 in., $1,395; **hand-wrought iron console** with painted pewter finish and glass top, 48 by 15 by 29 in. high, $599; **hand-wrought iron lamp table** with painted black finish and glass top, 22 by 30 by 22 in. high, $449; **ginger-jar lamp,** painted porcelain with painted shade, 20-1/2 by 27 in. high, $119; **Pennyfoot candlestick,** hand-forged steel, 15 in. high, $39—Crate & Barrel Furniture; 800–323–5461. **Wooden shutters**—Back Bay Shutters (R), 249 Tremont St., Newton Ma 02158; 617–332–4585. *Library area:* **Regenza side chair,** black lacquer stain on beech frame with cane seat, 38 by 24 by 18 in. high, $495; **Tuscany tea table** (shown as desk), poplar and old woods, 31-1/2 by 16 by 31-1/2 in. high, $495; **column lamp** with black shade, $69—Crate & Barrel Furniture.

■ *Pages 84 and 85: Left:* **Six-arm chandelier,** $399; **Candide table base** with rust finish, $799; **unpainted glass top,** 48 in. diam., $199; **Queen Anne-style side chairs,** 20 by 20 by 40 in. wide, $329 ea.—Crate & Barrel Furniture (R), 1045 Massachusetts Ave., Cambridge, MA 02138; and 1515 Sheridan Rd., Wilmette, IL 60091. *In cabinet:* **Stoneware casseroles,** oval 2 qt., $9.95; 3 qt., $14.95; 4 qt., $19.95; **silver- plate caviar server,** $99; **silver-plate espresso maker,** $79.95; **1-pt. jug,** $12.95; **bee's-wax candles,** $13.95 per 6—Crate & Barrel (R), 850 N. Michigan Ave, Chicago, IL 60611; 800–323–5461. *Right:* Table top painted by Spectrum Painting, Cambridge, MA; 617–547–5749 and 617–864–9016. **Napkin,** floral jacquard print, 22 in. sq., 100 percent cotton, $3.50—Crate & Barrel (R), 850 N. Michigan Ave, Chicago, IL 60611; 800–323–5461. *In cabinet:* **Soufflé dish,** $10.95; **embossed pitcher,** $36.95; **Davenport dinnerware cup and saucers,** 5-pc. place setting, $34.95; **Davenport teapot,** $21.95; **vegetable bowl,** 10 in., $34.95; **coupe soup,** 8 in., $6.95; **creamer,** $11.95; **sugar bowl,** $11.95—Crate & Barrel; 800–323–5461. *Window area:* Window frame painted by Spectrum Painting, Cambridge, MA; 617–547–5749 and 617–864–9016. **Vinegar bottle,** $8.95; **emerald-green crystal bowl,** $6.50—Crate & Barrel (R), 850 N. Michigan Ave, Chicago, IL 60611; 800–323–5461.

MANTEL CLASSICS

■ *Pages 86 and 87: Left:* **Hardwood mantel,** #503 (we added the diamond shapes and tiles), shelf, 6-1/2 by 67 in. wide; body, 60-1/2 by 53-3/4 in. high; opening, 50 by 40 in. high; $697—Travis Millwork (MO), Box 848P, Rte. 3, Spicewood, TX 78669. Mantel painted by Anthony Cava (R,T); 212–473–6613. **Mistral-glazed wall tiles** on fireplace front, imported from France, "Bordeaux," 85 cents ea., and "Vert Provence," 95 cents ea., tiles discontinued, supply may be low—Country Floors, Inc. (R,T), 15 E. 16 St., New York 10003. **Gesso wallpaper,** #P012/04, 20-1/2-by 11-yd. rolls, pretrimmed and wipeable, $40 per single roll—Osborne & Little (T), at Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830. **Wooden girl lawn ornament,** $150; **theorem,** 2,000; **Adirondack hickory chair,** $575; **green stool,** $135; **Adirondack basket,** $185; **horse mill weight,** $575—Judith and James Milne, Inc. (R,T), 506 E. 74 St., New York 10022. **Wood frame,** $840—The House of H. Heydenryk (R,T), 417 E. 76 St., New York 10021. **Watering can,** $150—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Adirondack fire fork,** #2A, and **shovel,** #2C, $19 ea.—Adirondack Store & Gallery (MO), 109 Saranac Ave., Lake Placid, NY

12946. **Bird painting in pinecone frame,** set of five, $600—VSF (R), 204 W. 10 St., New York 10014. **Andirons,** #97, $1,650—Wm. H. Jackson Co. (R,T), 3 E. 47 St., New York 10017. **Bird-and-leaf oxidized wrought-iron firescreen,** #T337, 43-1/2 by 29 in. high, $2,295—The Phillips Collection (M), 25-11 Hunters Point Ave., Long Island City, NY 11101. *Right:* **"Culham" mantel,** #6128, with bow garland, 58 by 47-1/4 in. high, $3,600—Danny Alessandro, Ltd. (R,T), 307 E. 60 St., New York 10022. **Red paisley shawl,** $250; **white paisley shawl,** $450; **Leeds creamware plates,** 18th c., pr., $150—Vito Giallo Antiques (R,T), 966 Madison Ave., New York 10021. **White English pitcher,** $90; **reproduction blue-and-cream painted sconces,** pr., $900; **painted floral paper panel,** $450—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Repoussé tiebacks,** pr., $275 to $875; **brass and gilt-metal painted rush-seat side chair,** $700; **blue-buttoned footstool,** $6,765; **pillow,** $375—Trevor Potts Antiques (R,T), 1011 Lexington Ave, New York 10021. **Woven bowl,** $120—Limited Editions, (R,T), 253 E. 72 St., New York 10021. **Black three-tiered tole planter,** $600—Lexington Gardens (R,T), 1008 Lexington Ave., New York 10021. **Bench,** $5,000—Bardith I., 1015 Madison Ave., New York 10021. **Tray,** $6,500; **teapot,** $2,000; **teacups and saucers,** $1,500 per 14-pc. set; **plates,** pr., $300—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021. **Andirons,** $1,500; **fireplace tools,** $975—Wm. H. Jackson Co. (R,T), 3 E. 47 St., New York 10017. Floor painted by Rae Rau (R,T), 35-39 88 St., Jackson Heights, NY 11372.

■ *Pages 88 and 89:* **Hand-painted firescreen** by David Tabor, 37 by 47 in. wide, $450—William-Wayne & Co., 324 Ninth St., New York 10003. **Wrought-iron bird andirons,** #T369, $1,190—The Phillips Collection (M), 25-11 Hunters Point Ave., Long Island City, NY 11101. **Hammered wrought-iron ram andirons,** $625—Wm. H. Jackson Co., 3 E. 47 St., New York 10017. **Fruit-motif Baltic pine "Romney" mantel** shelf, 78 by 8 in. deep; body, 54-1/2 by 71-1/2 in. wide; opening, 58 by 42 in. high; $5,830—Brill & Walker Assoc., Inc. (M), PO Box 731, Sparta, NJ 07871-0731. **Green William Byrd III mantel,** #CW-1476, Williamsburg reproduction, solid wood, 61 by 74-1/8 in. wide, $1,055—Morgan Products, Ltd. (M), PO Box 2446, Osh Kosh, WI 54903. **White-painted Adam-style mantel,** #467, with double half-round pilasters, double dentil molding, sunburst ornament: shelf, 76 by 10-1/2 in. deep; body, 68 by 52-3/4 in. high; opening 37-1/2 in. wide, $980—The Ready Built Products Co. (M), PO Box 4425, Baltimore, MD 21223-0425. **Reproduction wood mantel** with center swag motif, #WHJ28: shelf 69 by 8 in. deep; body, 61 by 49 in. high; opening, 49 by 38 in. high; $3,900—Wm. H. Jackson Co., 3 E. 47 St., New York 10017. **Walnut mantel:** shelf, 70-1/2 by 11 in. deep; body, 54 by 68 in. wide; opening, 50 by 40 in. high; $1,042—Kentucky Millwork (M), 4200 Reservoir Ave., Louisville, KY 40213. **Woburn mantel** with swags and urn, #6129; shelf, 64-3/4 by 6 in. deep; body, 58 by 47-1/2 in. high; opening, 48 by 35 in. high; $3,600—Danny Alessandro, Ltd. (R,T), 307 E. 60 St., New York 10022. **Limestone urn,** $2,800; **painted white column,** $1,500—Great American Salvage (R,T), 34 Cooper Square, New York 10003. **Composition Tondo of classical bust,** made to simulate terra-cotta and stone, $2,000—Trevor Potts Antiques (R,T), 1011 Lexington Ave., New York 10021. **Antique stone finial,** $6,200 per set of three—Lexington Gardens (R,T), 1008 Lexington Ave., New York 10021. **Flemish gilded column,** 66 in. high, pr., $4,950—Betty Jane Bart Antiques (R,T), 1225 Madison Ave., New York 10128. **Antique frames,** $500 to $1,000; **gilt mirror,** $900—The House of H. Heydenryk (R,T), 417 E. 76 St., New York 10021. **Aubusson rug,** $95,000—F.J. Hakimian (R,T), 136 E. 57 St., New York 10022. Mantels and backdrop painted by Ross Madole (R,T), PO Box 478 Old Chelsea Sta., New York 10011.

ENTERTAINING PLUS

● *Page 95:* **Baskets,** $2; **gazebo birdfeeder,** $175—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. **Antique English linen tablecloth** (wrapped around bottom of topiary), $115—Cachet (R), On the Green, Dorset, VT 05251.

TASTY GIFTS TO MAKE

● *Pages 100 and 101: Left to right:* **Ironstone cake stand,** $125 plus shipping.—Pantry Hearth & Antiques (R), 122 E. 35 St., New York 10016. **Leslie Allen papered box,** $38; **wooden cheese knife,** $1—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. **Terra-cotta box with angels,** $12; **fluted glass stem bowl,** $75; **straight-sided bowl,** $22—Pottery Barn (R), 250 W. 57 St., New York 10019. **Square pansy box,** $92.50; **hand-painted heart box,** $28.50; **oval shaker box,** $86.50; all, painted by Charles Muse; custom orders welcome—The Sampler (R), 96 Summit Ave., Summit, NJ 07901. **Tin apple tray,** $150; **blue feather-edged plate,** $95—Pantry & Hearth Antiques, 122 E. 35 St., New York 10016. **Gold vase,** $18; **gold plate,** $10—Pottery Barn. **Straw mat,** $6.50—Wolfman-Gold & Good Company. **Antique mini- bandbox,** $35—Cachet (MO), On the Green, Dorset, VT 05251; 802-867-5725. **Round pink glass bowl,** $64—Zona (R), 97 Greene St., New York 10012.

WINE & GOOD SPIRITS

● *Page 103:* **Antiqued brass candleholder,** $12—Pottery Barn (R), 250 W. 57 St., New York 10019. **Blue plate** by Taitu, $22.50—Bloomingdale's (R), 1000 Third Ave., New York 10022. **Small paisley tray,** $23.50—Wilton Armetale (R), Plumb and Square streets, Mount Joy, PA 17552-0600.

ROLE MODEL

● *Page 136:* **Wallpaper border,** 33-ft. roll, $29.50; **neoclassic chair,** available hand-painted in a variety of finishes, $495—Country Swedish, Inc. (R), 35 Post Rd. West, Westport, CT 06880. **Country cupboard,** two drawers, adjustable shelves, 49-1/2 by 26 by 85 in. high, $6,900—Jeffco (M), 1 N. Broadway, White Plains, NY 10601; write for stores nearest you. ■



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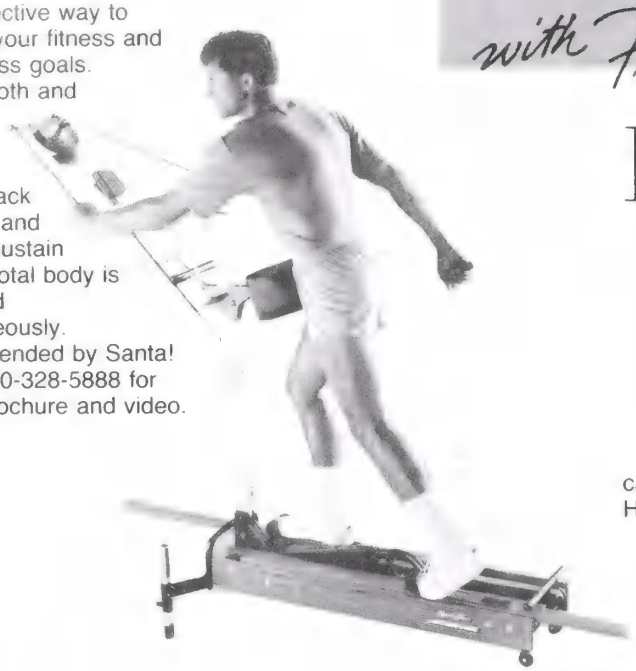
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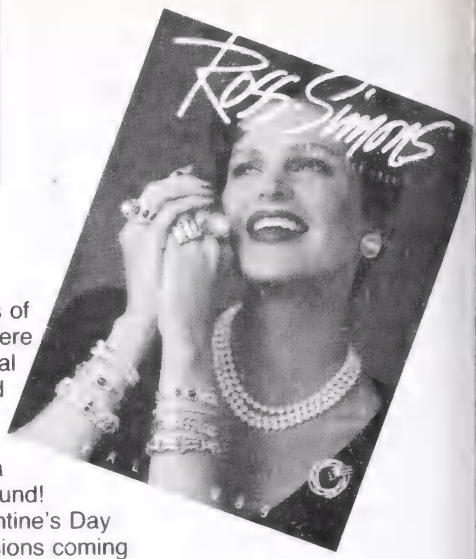
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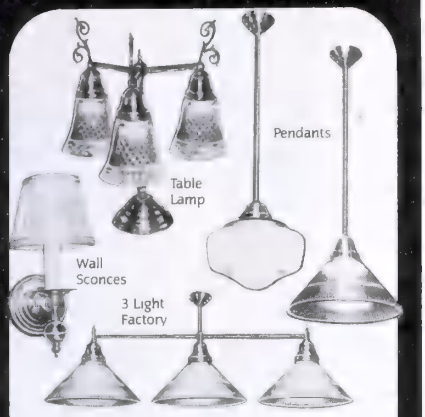
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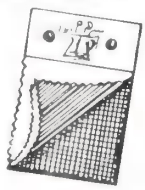
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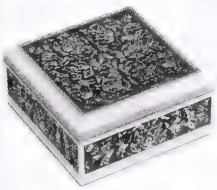


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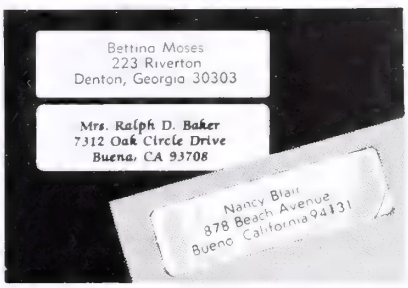
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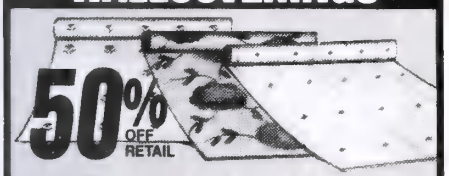
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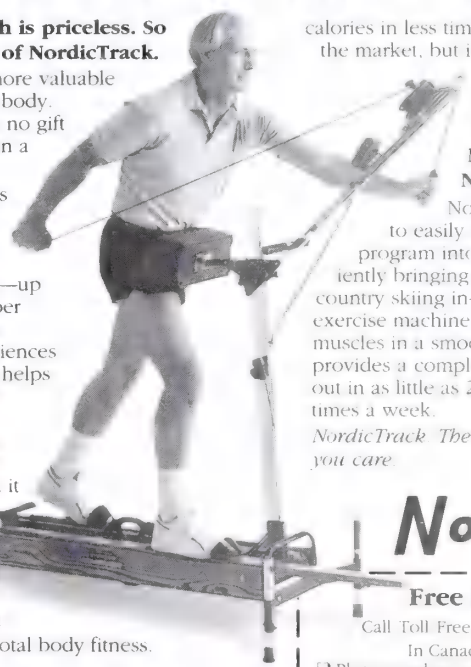


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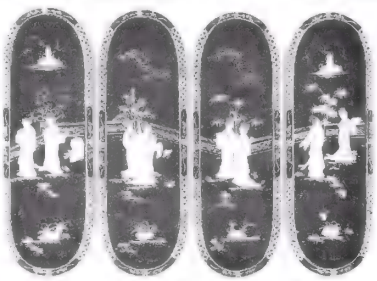
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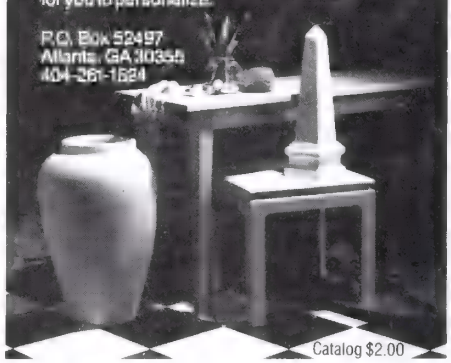
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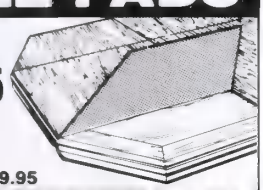
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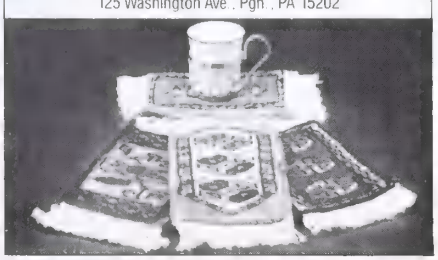
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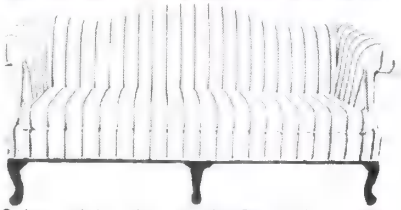


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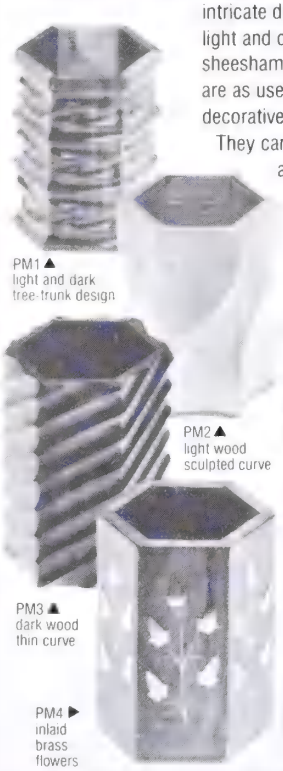


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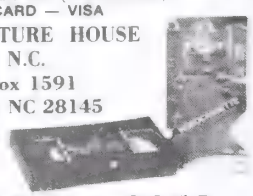
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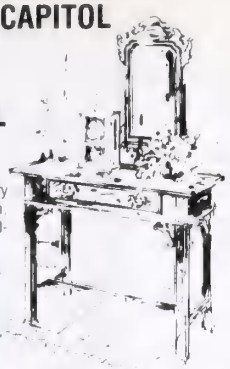
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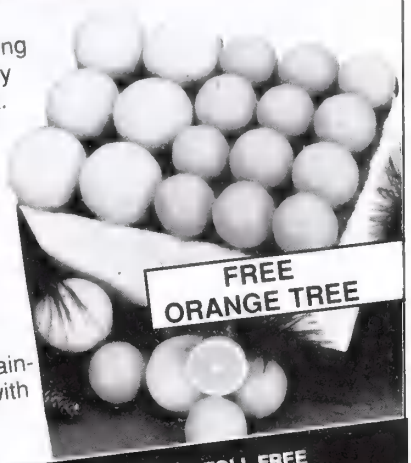
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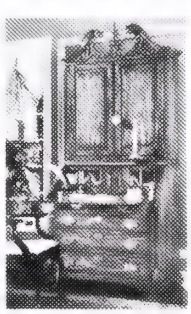
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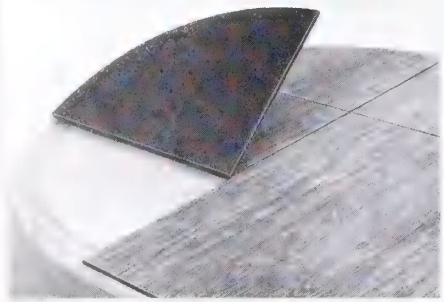
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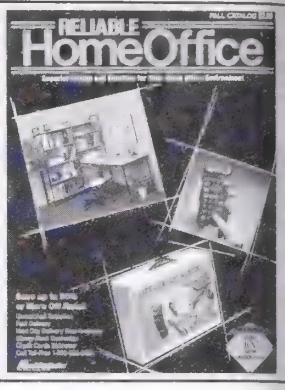
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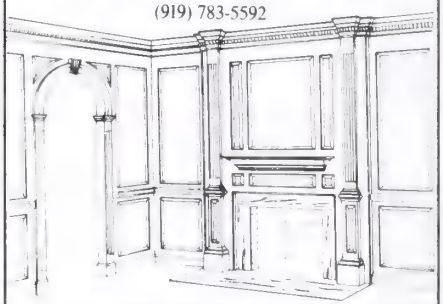
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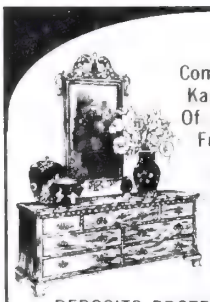
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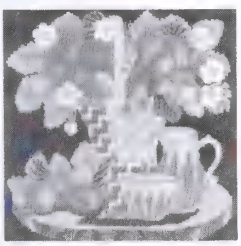
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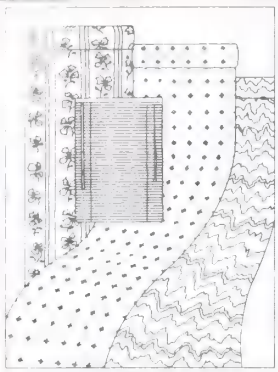
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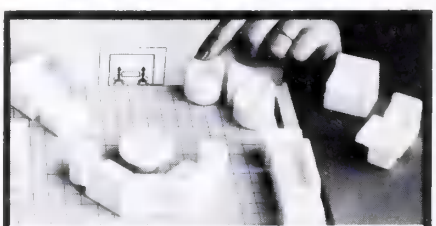
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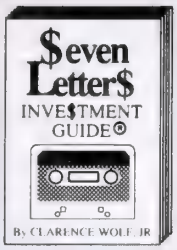


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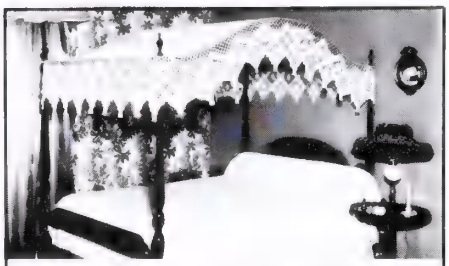
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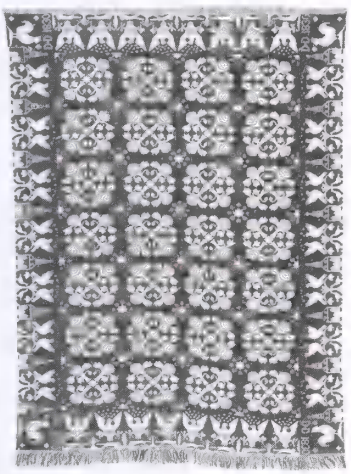
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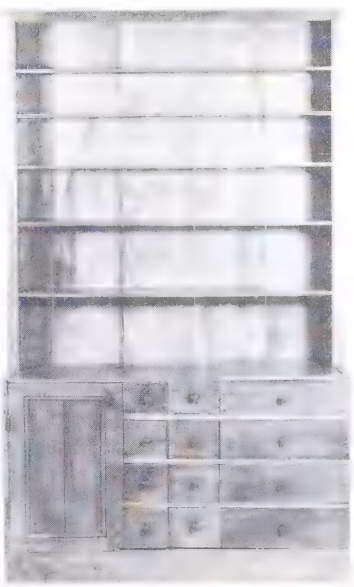
☐ **How can I learn more about the maker of my woven coverlet and the value? It is blue and white and just covers a double bed.**
—W.T., Ada, Mich.



Identifying coverlets is not always easy. We look first in *A Checklist of American Coverlet Weavers*, published by Abbey Aldrich Rockefeller Folk Art Center. Although there are no weaver's initials on your coverlet, there are other clues. The eagle and running fox border, and the dove and church border both appear on coverlets by David D. Haring, a weaver in Bergen County, N.J., about 1830 to 1842. Many of his coverlets were marked with his full name or the initials D.D.H. In a 1974 catalog from the University of Wisconsin art center, we found the twin to your coverlet. The only difference was that the corner was marked "MVH Dec 21 1830." An early coverlet like yours by a known maker sells for about $1,000 to $2,500.

☐ **I like country furniture. This seems to be a good cupboard, but how do I decide what is considered "fair" in quality and what is considered "great"?**
—D.M. Padgett, San Diego, Calif.

A "great" cupboard of this type should have carved side pillars, elaborate knobs, a shaped base, top moldings, and trim on the drawers. Your cupboard appears to be made of pine, yet a harder, more attractive wood would be better. Make sure the cupboard is one piece and not a marriage of a chest and a shelf unit. Are the drawers and knobs original? Do the parts fit well? Are the dovetails or tenons evenly cut? Most importantly, is the cupboard well proportioned? To learn to judge furniture, look at examples at museums and in books. We think you have a good but not great piece, worth about $1,500 if all original.



☐ **My mother bought this mahogany table about 10 years ago at an auction at Sotheby's. It is 31 inches high and 35 inches wide. What period does it represent? Has this type of furniture gone up in value?** **—P.D., Largo, Fl.**



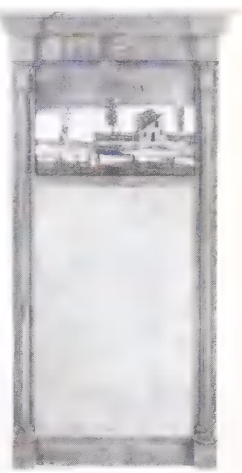
The table is in what is called the American Empire, or restoration, style and was popular about 1830. The lyre pedestal, bulky feet and heavy appearance of the table are all typical of pieces belonging to this period. Flame-grained mahogany veneer was often used. Collectors and decorators have long cherished Chippendale, Sheraton, Hepplewhite and the other Federal styles. Because Empire pieces of this type have not become an important style, prices have remained a bargain. Your table, if in good condition with unmarred veneer, is worth about $600.

☐ **Can you tell who made my daisy-decorated majolica pitcher? We were wondering how old it is and where it was made.**
—P.N., Atlanta, Ga.



The flowers on your majolica pitcher are not daisies, but wild roses. The pitcher was made in the United States in several sizes, in styles ranging from a small cream pitcher to an eight-inch milk pitcher. The pattern was made by the most famous American majolica manufacturer, Griffen, Smith and Hill of Phoenixville, Penn. Most of their pieces were marked "Etruscan Majolica" in a circular mark. Another firm made a very similar pitcher with a butterfly spout, but the flowers had fewer petals. An eight-inch Etruscan pitcher is worth $150.

☐ **When was this mirror in style? About 30 inches high, it is made of dark stained wood, with lighter wood for the pillars, and a reverse glass painting at the top.** **—E.K.M., Oxford, Md.**



Called a "Sheraton architectural mirror" or a "tabernacle mirror," your piece is in a style popular from 1800 to 1820. The mirrors were made and used in New England and the South. The reverse glass painting at the top of the mirror is typical. Landscapes and naval battles were often depicted. Most of the mirrors were made with pine frames or, like yours, inlaid mahogany. Very elaborate examples were sometimes covered with paint, or gilded. This style has been copied, and reproductions are still being made. It is difficult to tell the new from the old. If made before 1820, your mirror is worth from $500 to $700. If it is new, it might be worth $150. ■



SELF PORTRAIT, MALMO MUSEUM, MALMÖ, SWEDEN

Carl Larsson (1853–1919): The Swedish painter drew straight from the life he lived—celebrating home, family and Sweden's folk arts.

ROLE MODEL

By JANE MARGOLIES

THE *PAPPA* OF SWEDISH STYLE

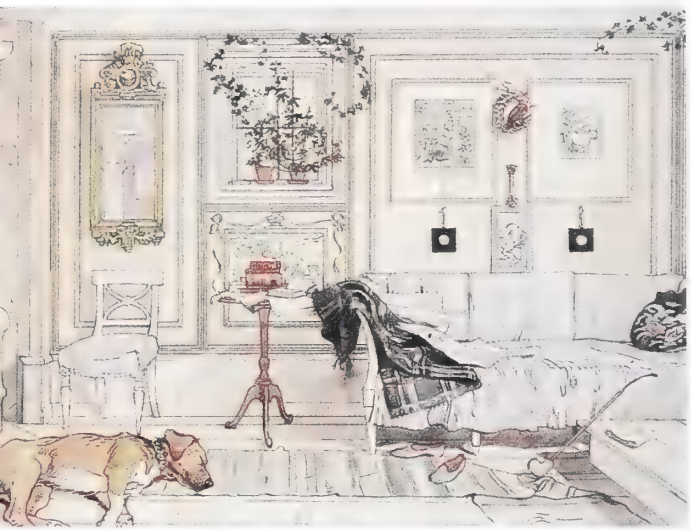
Carl Larsson's domestic art offers inspiration for the classic look of country

Looking at Sweden's country style—airy rooms, light-struck pastels, painted decoration and classic furniture—we see so much that we love today. No wonder that turn-of-the-century Swedish artist Carl Larsson is being rediscovered and revered. Larsson's watercolors of his home, first collected in 1899, are now turning up on everything from postcards to plates, from Seattle to Sidney.

It all began in 1889, when Larsson and his wife, Karin, also an artist, decided to enlarge and decorate a lakeside cottage in central Sweden. Called Little Hyttnäs ("hut on a point"), it was to become Sweden's best-known, best-loved house.

The Larssons lived out the hands-on ideals of the Arts and Crafts movement—rebelling against mass production. While Karin wove curtains in Sweden's clear blues and warm Falun red, Carl crafted furniture in the 18th-century style. Inspired by farmhouse murals, Larsson personalized nearly every surface of his home with portraits of his wife and seven children, with folk sayings and swagged borders.

In his now-famous watercolors, Larsson depicted his home and family as the very model of domestic life. By 1899, 24 of the paintings were published in *Ett Hem* (*A Home*), the first of five popular collections. Little Hyttnäs, open to the public since the early 1940s, draws about 60,000 visitors each year. And here in America, fans of Swedish country's warmth and simplicity look to Larsson for design inspiration and a joyous symbol of the good life. ■



PAINTING, SWEDEN NATIONAL ART MUSEUM, STOCKHOLM

THE LARSSON SIGNATURE: In Larsson's drawing room (1895 watercolor, *above*), a gilded mirror, neoclassic chair, blue-and-white seat covers and rag runner revive the classic look of the late-18th-century King Gustavus III. The Larsson style moves on (*right*): made-today chair from Country Swedish.



ELIZABETH HATHON



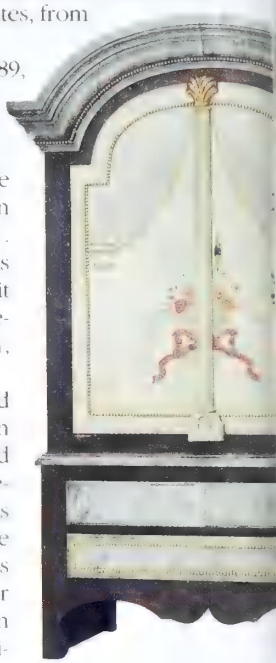
KARL-ERIK GRANATH



TOM McCAVERA

HOME AS CANVAS: Larsson turned walls, doors and furnishings into personal art. In his wife's bedroom (*left*), he painted a bow-and-swag border over his version of a Swedish cupboard bed. His popular design is reincarnated today as a wallpaper border (*above*). From Country Swedish.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



NORTHERN LIGHT: Because of long winters, Swedes have always brightened rooms with pastels and natural motifs. Today, American companies adapt those painted pieces. From Jeffco, above.

